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GLYNNESE GLOSSARY.

W. H. Brookfield

Nov. 4th 1851.

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George Lora Hyattson

The Author.

GLOSSARY, &c.

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CONTRIBUTIONS

TOWARDS A GLOSSARY

OF THE

GLYNNE LANGUAGE

BY A STUDENT.

“Language was given to man to conceal his thoughts.”—

TALLEYRAND.

TO WHICH IS ADDED

THE DOUBTING DOWAGER

OR

A TALE OF A HOUSE.

AN EPIC POEM IN ONE CANTO.

1851.

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TO THE SHADES
OF HIS
GREAT PREDECESSORS
IN THE FIELD
OF
PHILOLOGICAL SCIENCE

P R E F A C E.

THE origin of this singular language is lost in obscurity. But it is probably indigenous in that part of the marches of North Wales, which was the birth-place of some of those who are now the chief living authorities for its use. These are the Very Rev. the Dean of Windsor, the Hon. Lady Glynne, Sir Stephen Glynne, Mrs. W. E. Gladstone, and the Lady Lyttelton: and of these the most leading appear to be, the Dean, and Mrs. Gladstone.

The Author submits this first attempt to elucidate an obscure and interesting province of philology, with an humble sense of the imperfection of its performance: an imperfection arising from the inherent difficulty of the subject, and particularly from the minute shades of difference existing in many of the cases.

GLOSSARY,

&c.

[N.B. Alphabetical arrangement has been neglected, as less appropriate to the mysterious and anomalous character of the subjects treated of.]

Phantod.

Apparently a corruption of the English word *phantom*. The sense however is essentially different. It signifies generally 'an imbecile person : ' one incapable of serious and rational procedure.' It is perhaps most frequently used of one who has *become* so, by the lapse of time, or by an unforeseen calamity. But it must be observed that this complete form is not much in use. The authorities generally substitute for it the expressive initial abbreviation 'ph : ' not however pronounced as one letter, as 'f,' but in two : 'p,' 'h.'

It is equally used as a substantive and an ad-

jective. Thus: 'what a ph you are!' 'Lord
 ——— is *become* a ph.'

Or 'ph talk,' 'ph company,' &c.

Examples : * * * * * *^a

Sitting Tight. **Sitting Crosslegged.**

These phrases are put together in illustration of the great difficulty of discriminating accurately between some of the expressions of this language. They do not mean quite the same, yet nearly so. They both mean sitting in expectation of some probable or anticipated event. Perhaps it may be said briefly, that to *sit tight* is to be in *eager* expectation, to *sit crosslegged* to be in *patient* expectation.

The former when the event is much-desired, and imminent: but *may* fail.

The latter when it is pretty sure to happen, but may be delayed for some time.

Etymological considerations may justify this

^a The examples here are omitted for obvious reasons. This and some other omissions are supplied in the original Manuscript, and the omitted passages may be learnt from the Author by any discreet enquirer.

view. To *sit tight* suggests the idea of a person who feels that some slight movement on his part might hinder the desired event, and is therefore careful to prevent it: while to *sit crosslegged* is the posture of composed and comfortable vigilance.

The latter also, from its passive character, may be especially used when it is an *evil* that is looked for.

Illustrations: A lady looking for an advantageous proposal for her daughter, *sits tight* for it.

Another lady, awaiting the deferred arrival of the dentist, *sits crosslegged* for it.

Totterton.

This so far differs from *phantod*, that it is confined to the case of imbecility from second childhood, or premature old age. Otherwise a distinction cannot readily be perceived.

Wizzp.

The leading authority for this word is Sir Stephen Glynne. It is palpably derived from the English *wizen*: but the sense is somewhat different.

It means *thin, sallow, older-looking than natural, sharp-featured, shrunk.*

Examples: * * * * * *

Quaky.

Magpie.

These culinary or gastronomic expressions belong also to the class of quasi-synonyms. They are said of meat; and it may be remarked that while whatever is *magpie* is necessarily *quaky*, what is *quaky* is not therefore unavoidably *magpie*.

Magpie means simply what is *underdone*: and is said to be founded on a very arbitrary limitation, to the tastes of that bird, of the willingness to eat raw meat.

A slight digression may be here made, in illustration of the jealous genius of this language, and its somewhat cabalistic and capricious restriction of terms. Upon the Dowager Lady Lyttelton's modestly suggesting the word *jackdaw* as a complete equivalent, in this sense, to *magpie*, the intrusive substitute was at once, with loud reclamations, but without any attempt at reason or argument, rejected by all the professors present.

Quaky appears to mean anything *over-tender*, and opposed to *firm*.

Example: The under-side of the sirloin of beef.

Meaty.

Is a kindred word to the above, yet diverse. It appears to mean very juicy and substantial meat, and being, as it is, a term of derogation, it can hardly be entertained except by a feeble and delicate appetite.

Example: A Leicester leg of mutton.

Daundering.

This seems to be an arbitrary perversion, in a single letter, of the English *maundering*: with which it coincides in sense. It is frequently used by Lady Lyttelton of her husband, upon his making any demonstrations of affection towards his children.

Poor.

The best authority for this word is Lady Glynne. It is commonly used with the particles *How*, or *So*: in the way of exclamation: ‘How poor!’ ‘So poor,’ ‘so very poor!’

This is a highly idiomatic expression, but far from being readily susceptible of scientific definition. And indeed the novice may be here advised once for all, that the comparative mastery over this difficult language, which alone he can venture with any confidence to hope that he may reach, is more likely to be attained as a kind of intuition derived from patient meditation on the *examples* given of its various forms, than from direct rendering or explanation.

It signifies unexpectedly short: bald: disproportionate in means compared to the end: an anticlimax: denuded of due and decent decoration: &c. &c.

Examples: The hinder half of a French poodle.
The back of a pig without a tail.

* * * * *

Again, it has been laid down by Lady Glynne that the *poorest* of all things was to *return the bow* of a beggar in the road, who by bowing means begging. The learner will not fail to remark here the happy and racy appearance of paradox which is one of the peculiar charms of this language: inasmuch as by the uninitiated intellect

the *poorness* would without hesitation be attributed rather to the *beggar* than to the *beggee*.

Bowdler.

A word perhaps peculiar to the Dean of Windsor. It signifies *bowels*.

Dolly.

A dialectic abbreviation of the word Dowager, in familiar use with Sir S. Glynne.

Examples: * * * * * *

Under this head the following remarkable peculiarities may be noted.

From an overflowing fondness for this word, prompting him to irregular and inexact uses of it, Sir S. will often apply it to ladies who neither are Dowagers nor are likely to become so: as, * * * * * *

Again, he will not unfrequently indulge a happy propensity to enlarge the scope of the language, by saying Dowager of the male person corresponding to that designation in its proper sense: as, * * * * But, it is believed, he has never been known to use the peculiar form Dolly in this sense.

It may be added that whenever Sir Stephen uses the words 'the Dowager' simply, it invariably means the Dowager Lady Lyttelton.

Old Maid. Old-Maidish.

It is undeniable that these phrases are intended to convey some mild derision, if not reproach: somewhat injuriously, as the Author conceives, both to the respectable class indicated, and to the habits thus attempted to be stigmatized. They are simply those of decent order, unswerving punctuality, sensitive tidiness, and methodical arrangement: these, pushed, as it seems to be alleged, by the spinsters in question and those who resemble them, to a minutious scrupulosity where no foundation of reason can any longer be discerned for their observance.

The Author feels that the impartial reader will at once be able to decide for himself whether the view in question is a sound one, when he states that the type of this class has been, by universal consent, though not without a temperate protest on the part of the victim, pronounced to be the Lord Lyttelton.

Twarp.

A word of doubtful orthography. It appears to be limited in its usage to children under ten years of age: and signifies *querulous, peevish, disposed to cry*. (It may be noted parenthetically, that the Author once heard Lady Lyttelton use the anomalous derivative

Criersome

in lieu of this last expression.)

As may naturally be supposed, the chief authorities for this word, among those who have been mentioned, are those charged with the care of infants, Mrs. Gladstone and Lady Lyttelton: principally the former, as indeed she must be understood to be for all the terms noted in this Glossary, when not otherwise expressed.

Grubous.

A term perhaps derived, according to a common analogy, from its own sound, or aspect when written. It appears properly to mean *dingy, dirt-coloured, mud-and-water-like*. But custom seems mainly to confine its use to these

appearances when produced by trifling or temporary indisposition.

To Take like Pork.

See Audley End MSS. Art. Mapletoft.

The person here referred to was frequently if not always fed from the house at Audley End: and, from some unexplained reason, when pork happened to be selected for this purpose, would evince a total absence of gratitude for the well-meant offering. By an obvious generalization, the expression is applied to any one not duly sensible of, and rather taking as a matter of course, the favour and benefits conferred upon them.

Example: * * * * * *^b

Mum.

A complete and compendious equivalent for Mrs., in constant use with Sir S. Glynne.

Examples: * * * * * *

A striking variety in the use of this term is when it is taken by itself, for the mistress of the house: the Mum.

^b See also below, Art. 'Want of Interest.'

One of Mine.

One of Ours.

One of Yours.

One of His, Hers, or Theirs.

These expressions may be considered elliptical, and a dry and bare account of them might be given by simply noting that ‘peculiarities,’ or ‘habits,’ is to be understood after the possessive pronoun. But it rarely happens that the phrases in this language can be exhaustively defined by any such simple process as this, in the fulness and comprehension of their spirit. By usage, those now before us are mostly restricted to habits of a small and trivial nature: such as he who has them sets much store by, yet would not often talk about, or would willingly have to justify in public: often of an unreasoning and half-superstitious character: known perhaps only to the nearest associates, and with them matter rather for cheerful toleration, than either actual approval, or the attack of deliberate argument.

These terms are chiefly in use with Lady Lytton and Mrs. Gladstone, and most frequently in reference to their respective husbands: as,

of Mr. Gladstone when writing out a list of his coats before a journey: of Lord Lyttelton when folding up the well-read newspaper and flinging it on the ottoman: of Mr. Gladstone when agitated by a drop of spilt milk on the cloth: of Lord Lyttelton when demurring to read in the evening the book usually read in the morning, &c. &c.

Hoth.

An old woman: almost always an old *lady*: such an one, when short, faded, somewhat dowdily dressed and in sad-coloured garments, fragile-looking, of inexpressive countenance, dim-eyed, serious, with light hair.

Examples: * * * * * *

Niobe.

An elegant classical similitude, with the obvious meaning of a person dissolved in tears. The boldness however and originality of the language is vindicated, in that this word is not used in the way of resemblance, but of actual personification; ‘I was Niobe.’ It is further to be remarked that by the best authorities, as Mrs. Gladstone, this word is always written with a small *n*.

The most frequent subject for the application of this term was one *****, a questionable person of a lax and lachrymose character, once agent at Hawarden, in the heart of the Glynne country.

Unearthly.

A daring instance of the manner in which the genius of this language deals with the proprieties and analogies of the English language from which it is taken; not merely neglecting, but entirely reversing them. This word is well known in the mother-tongue, in the sense of something above, transcending, this world and human nature: in the Glynne language it signifies something below them. An English Poet would mean by an unearthly noise or sound, something heavenly or ethereal: a Glynnese, something strange, not reducible to the rules of experience, mysterious, but apparently proceeding from some gnome or fiend: or again something nasty and revolting. A very exact application of this epithet, it is believed, is one which is not uncommon, to the occurrence of some new and odd, but disagreeable and offensive, symptom in the course of a disease.

Take, subst.

An anomalous transmutation of a verb into a noun. 'My take' signifies 'my particular way,' 'the course that I consider best.' The use of this term was once, by a most undeserved compliment, attributed by Mrs. Gladstone to Lord Ashley: who, she said, observed, 'my take is to do this and that.'

Killing.

Do you Die?

I Died.

These murderous metaphors are indicative of a very harmless meaning. They simply denote amusement. It is not denied that the original derivation of them is from the common English expression 'dying of laughter:' but the use of them is materially different, and has the Glynese stamp unmistakeably marked upon it. It would be wholly alien from idiomatic propriety that any expression referring to actual laughter should be joined with these phrases: nor indeed do they necessarily imply laughter at all. And with the condensed brevity so characteristic of this

dialect, they are commonly, and especially in the mouth of Mrs. Gladstone who chiefly uses them, said absolutely alone, and without any grammatical garnish whatever. Differences here to be remarked are, that ‘*killing*’ is generally used on the receipt of facetious intelligence; ‘do you die?’ and ‘I died,’ in the *communication* of it: and the two latter perhaps indicate a greater degree of mirth than the former. Moreover they are all rather used in letter-writing than in conversation.

The examples are all to be understood as from Mrs. Gladstone’s letters to Lady Lyttelton.

‘So George was quite a dandy at your great dinner: killing.’

‘I sat last night between Lord Lansdowne and Lord Strangford, and talked Portuguese politics: do you die?’

‘William this morning sang a tipsy song to amuse little Mary: *I died.*’ The boldness of assertion in this last phrase, when used by a person in her usual health, has a curious effect.

To Sit upon.

To be Sat upon.

These forcible expressions mean ‘*browbeating*’:

overpowering in argument, or rather without argument, by mere noise and perseverance : generally perhaps *by numbers* ; and properly imply *persistence during no short period*, till the reluctant consent is extorted.

They are evidently figurative, and from the analogy of the oppressed and helpless condition of a person who should be literally sat upon, especially by many people at once, and his total impotency, except by complete submission, to extricate himself from his painful and degrading position.

Examples : Lady Lyttelton ; ‘ Now, dear, I won’t be sat upon.’

Sir S. Glynne : ‘ How did you find the Dowager ? ’ ‘ Rather sat upon by Caroline and Kitty to go to London.’

A sort of chorus : ‘ We all sat upon the old maid to induce her to change the hour of dinner.’

Voucher.

A remarkable instance of the audacious metamorphoses which the language imposes on established English words : by which one of the driest and most technical terms of the mercantile voca-

bulary is referred to one of the lightest pastimes of the leisure hour. It means *a letter, immediately after it has been read by the person to whom it is addressed*. This seems the rigid and complete definition of the word : but perhaps, by the more frequent usage, it may be said that it specifically means such a letter *sent through the post, and again sent in that way* to some third person. And it is very particularly to be noted, as showing that the word is removed as far as possible from its original purport, that it may be doubted whether an example can be found of its being applied to letters of business kept for business purposes: it is almost always said of old letters transmitted from one correspondent to another for simple recreation. Thus ‘Send me all the vouchers you can.’ ‘Such a delightful voucher of Harriet Brabazon from Sally James.’

Offal.

Groutle.

The author fears there may be some shade of difference between these words, which has escaped his observation. They appear to mean *rubbish*: what is worthless and may be used for vile pur-

poses. The latter word seems original Glynnesse. The word 'offal' is characteristically modified from its English use, in that while in English it always means the refuse part of something containing also good parts, in the Glynne language it has no such limitation.

As far as the author is aware, the difference between these words is only one of degree: 'offal' meaning more utter rubbish than 'groutle.'

Example of offal: All Mrs. Gladstone's drawers.

—— of groutle: All Lady Lyttelton's drawers.

Hydra.

This is a similar word to the two latter, but not the same. They may all be properly used of the contents of a drawer, and the appearance of a drawer full of *hydra* would be nearly the same as of one full of *offal* or *groutle*; but the essential difference is that the latter means necessarily rubbish, whereas *hydra* often if not always means what is indeed in disorder, but is mostly fit to be kept, and deserves to be put in order.

The use of this term is perhaps peculiar to Sir S. Glynne, who will often say, 'I have been several hours settling *hydra*.'

He affirms (but qu?) that it is to be found in Theresa Tidy: 'Litter is a *hydra*.'

The ground of the expression is of course that letters, papers, &c., require constant sorting and arranging, to prevent their daily increase and multiplication.

Local.

This is a satirical expression, used, chiefly by Lady Lyttelton, always with reference to the conversations or the communications of others: and indicates a derisive criticism upon the said communications or conversation, as limited too exclusively to subjects of narrow and paltry interest, connected solely with the place where they may have occurred. It is perhaps generally used when the said place is somewhat remote from that where the interlocutors are; and it is another instance of the exhaustive condensation in which the language delights, inasmuch as this single word is deemed equivalent to a complete sentence, and in fact to imply all the answer or remark which the communication deserved.

Example: Fragment of a dialogue between Lord and Lady Lyttelton on the Pier at Brighton.

Lord L. I dreamt last night that * * * * *
 was to marry * * * * * *, and that
 * * * * * had got twins.

Lady L. Local!

A was an Admiral.
B was a Boatswain.
&c.

These expressions, which might be similarly continued through the 24 letters, are taken from the infantile book called the Child's Alphabet: in which it will be remembered that for the assistance of the imperfect memory of childhood, each letter is illustrated by an original design of an individual, of a class or profession of which the first letter is the same as the letter in question. And inasmuch as the said individuals are represented in the full appropriate costume of such their class or profession, and inasmuch as, from the homeliness of the execution, their countenances and appearance are invariably of an inexpressive and indistinctive kind, after the manner of the waxen busts in the barbers' windows, these phrases are used to describe real people, who in the view of the speaker are *mere* generic specimens

of the class to which they belong, neither rising above it nor falling below it by any peculiar characteristic; bare types, in which the individual and original has been repressed and rubbed out by the conventional and professional. It is to be observed as in a former instance, that not only have these forms that pregnant brevity which is common in the language, so that they are held to describe fully, or at least so far as can be judged from outward appearance, the persons to whom they are applied, but they are used for almost all the parts of speech, and indeed in lieu of a whole sentence.

Examples: Mrs. Gladstone to Lady Lyttelton :
What sort of person is * * * * *

Lady L. Oh, C was a Clergyman.

Lady L. to Lord L. Who is that O was an
Officer in the corner?

Lord L. That's * * * * * &c.

Sanguine.

The author is best acquainted with this word as used by Lady Lyttelton: and the peculiarity of it is that although the idea of it is not perhaps essentially different from that which it imports in English, it is never in Glynnesse used as an epithet

of a person, but as describing some attempt or enterprise which none but an absurdly sanguine person would undertake.

Example. * * * * * of Hagley setting off to go up Milton's Hill on seeing the foxhounds passing over the top of it.

Idiotic.

This is a leading instance of the singular inversion, or, according to the term used in the far inferior Greek language, metonymy, in which this language delights. It refers solely to messages or instructions, spoken or written: and signifies *not* that such instructions are imbecile and denoting that he who *utters* them is an idiot, but that they are such as would be addressed to one who, if not an idiot, is of a slow and limited intellectual capacity, and therefore requires the most explicit and minute clearness in whatever is communicated to him upon which he is to act. So Lady Lyttelton will adjure her husband to write an idiotic letter to some servant: and Miss Lyttelton, a great admirer and frequent speaker of this language, though not one of its original authorities, will relate, in not

undutiful mimicry, how the Dowager Lady L., who is much given to this habit, will inculcate on a royal fatman, with superfluous elaboration and precision of detail, and with exemplary clearness of voice, a commission in itself of a plain and elementary character; and always begin with an emphatic pronunciation of the name of the fatman in question: as thus, ‘Sprague. Will you go to the shop of Messrs. Civet and Scent, in Old Bond Street; not in New Bond Street but in Old Bond Street; and bring nine squares of yellow soap, *exactly* nine, and bring them here and put them on *this* table, just on the corner of *this* table; and then you will not be wanted again till the usual time, as near as may be the usual time, neither sooner nor later.’

Not Human.

See this Glossary under the word ‘unearthly’, to which this word has some analogy. It is a favourite phrase with Mrs. Gladstone, and seems to mean only one thing, namely ‘very absent:’ but again it does not mean one *habitually* so, but for the time, from some particular reason.

Example: Mrs. Gladstone in a letter from

London: 'I was not human last night talking to Alick Wood, having the cares of William in his new tights': (see this Glossary, Art. 'Having the cares.')

To Rave.

This expression is known to the English language, as a very strong description of the most vehement expressions of delight or other emotion, on some exciting subject. In the language before us it is applied to simple expressions of pleasure, by quiet people, on ordinary topics. Mrs. Gladstone will say:

'I sat next to Georgiana Spencer, who raved all through dinner of her visit to you.'

Or, 'I was in a room full of people who were all raving of you and your baby.'

Ebb.

Ebb of Life.

Compare above, the remarks on the word 'unearthly;' to which this phrase resembles in its being both distorted in every way from its proper meaning, and being dragged down from a lofty region of thought to one wholly base and material.

‘The ebb of life,’ the ‘ebbing waves of life,’ are among the most refined and pathetic metaphors of the pensive poet and the melancholy moralist. So much the more eagerly does the wicked Genius of this language, as some grinning ape, clutch the words, twist them out of their rightful meaning and tone, and debase them among the lowest and scrubbiest forms of expression. In the first place, their usage with the definite article is quite proscribed ; ‘*the* ebb of life,’ is not genuine Glynnesse ; but ‘*an* ebb of life,’ or, as commonly, ‘an ebb’ simply, (according to the abbreviatory habit of the language), imports anything, specially any *occupation*, that is low, loathsome, degrading, to a sad and even ludicrous degree : the *rationale* of the phrase no doubt being, that in its primary though by no means its invariable application, it indicated that the person so occupied had once been more worthily engaged, and had come by a reverse or ‘ebb’ of fortune to his present function.

Example : Lady Lyttelton musing at the sight of a shoveller-up of muck on the Stourbridge road : ‘What an ebb !’

Burst.

This terse elliptical form ought to have been noted above in connexion with the phrase ‘to die:’ being in fact only a somewhat less hyperbolic way of rendering the simple word ‘to laugh’; though undoubtedly to burst with laughter is not unlikely to lead to soon dying with the same. The Rev. Henry Glynne, one of the less frequently-quoted authorities in the language, once observed very composedly: ‘Yesterday my mother burst.’

It is said to be sometimes used similarly of crying.

Audience.

The form in which this is used is always that of a given person *being audience*; often with an epithet, as *being great audience*, *immense audience*, &c. It is curious, and characteristic, that unless the Author has failed in his observation, this phrase is almost always used, not, as in English commonly, of many persons, but of one. But this circumstance is but one out of several, in which it is distorted from the English model. Thus, a person does not *give audience*, but *is*

audience. Nor has it any particular reference to the sense of hearing, according both to etymology and usage; though it may include it. It is a term of somewhat narrow application, and seems susceptible of tolerably exact definition. It means to be a patient, sympathizing, adulating, condescending, and probably half-sincere admirer of something of which the owner is considerably proud, and in praise of which he rather prosily holds forth. Again, it is to be carefully observed that the person is audience, not to the other person who speaks, nor necessarily to any sound at all, but simply to the thing admired. So the Author heard Lady Lyttelton say ‘ I went to * * * * * and was *audience to his poney* :’ not at all meaning that the poney made any noises whatever, but that she professed due admiration for him and blandly listened to commendation of him on the part of his reverend owner.

The Use of the Latin Superlative

Is to be noted among the forms of this language. It is the adoption of the Latin adjective superlative : and follows the rules of Latin in the

single respect that it indicates an excess in the thing referred to. In all other points it sets rules at defiance with characteristic audacity. It is confined to the female authorities, Mrs. Gladstone and Lady Lyttelton, as the least able to observe any rules of Latin: it treats the adjective as an indeclinable, knowing only one gender, the masculine: and it derives an adjective superlative not only from English adjectives, but from substantives or any other part of speech. It is commonly used in disparagement, or acknowledgment of a fault: thus, 'it was *dullissimus* last night:' 'I know I shall be *flatissimus* then;' and lastly Mrs. Gladstone, always preeminent in the boldest inroads on the established rules of language, once said 'I was *niobissimus*;' perhaps an instance that in so short a space cannot be surpassed, of the violation of grammatical laws.

I could Throw my Shoe at him.

An expression denoting a state of great irritation in the presence of an eminent bore. It is supposed to be an action that would naturally follow from that state of mind. It is confined to ladies,

from reason of costume too obvious to need explanation: and is supposed indeed to have been often actually practised by * * * *

* * * *

Quite an Old Shoe.

This is a personal attribute, which seems not exactly complimentary nor yet the reverse: indicating that such an one may be called in as a familiar, long-known, and comfortable companion, needing but small reciprocal attention, and somewhat below the person with whom he (or she) is to be, in station and in intellect. The Author has heard * * * * called an old shoe: on which he will venture to remark that it must have been a shoe of peculiar Welsh make, and provided with a *tongue* such as is found in some kinds of half-boots.

In the Chair.

An ingenious metaphor, by which all the qualities of mankind, and all the transactions of life, are resolved into an imaginary public meeting, presided over by the person to whom the figure

in question is applied: it being thus signified that he is the best, or rather the first, whether for praise or blame, and deserves to be at the head of all others, in some particular respect. For it always applies to some one thing, and the grammatical structure is thus ‘*to be in the chair for this and that.*’

Examples: Miss Crump is in the chair for spillikins.

Uncle George *always was in the chair* for keeping children off the rug.

Lucy is in the chair for dabbling in the dirt.

Three Cheers.

A jovial continuation of the metaphor just described: any good news being imagined as communicated to the public meeting alluded to, and by them, according to British usage, received with the triple cheer now before us. Thus, ‘three cheers for the arrival of the monkey!’: or, (frequently, and according to previous examples) as a laconic and comprehensive reply. Lord L. ‘I have got the most delightful plan of hitching up one’s coat-tails in riding.’ Lady L. ‘Three cheers!’

To Tangle one's Tongue.

This seems an attempt at a physical and scientific explanation of the blunders in pronunciation, transposition of letters and syllables, &c. which people often make, as 'showder and pot,' for 'powder and shot,' 'spit in that face,' for 'fit in that space,' 'grattered and flattified' instead of 'flattered and gratified,' &c.: all which a Glynnese would call 'tangling the tongue,' as if arising from actual embarrassment of that organ.

Who's Who and What's What.

A curious and difficult idiom, the use of which is confined to those versed in the higher forms of the language, and chiefly to Mrs. Gladstone. On a quondam lover talking to her, when surrounded by his children and in a scene of former ineffectual declarations to herself, she would say 'I thought who's who and what's what?' Again if any one in conversation with her enters upon any unsuitable or improper subject, and treats it in a still more offensive manner, the sufficient criticism will be "Really, I mean, who's who and what's what?" The difficulty of

tracing the etymology of this expression will have been perceived: but the Author apprehends it to be a corruption of such phrases as ‘ Who are you, to talk in this way?’ ‘ Who can this be?’ or, as in the first-named case, it may proceed from such a strong sense of the change that has occurred in the person in question as causes a general bewilderment of faculties, and universal suspicion of the identity of men and things.

Like a Grasshopper’s Uncle.

The Author feels no doubt of the meaning and of the derivation of this form. It is held to describe an awkward, involved, hardly seemly posture of sitting: and is much delighted in by Lady Lyttelton in teaching the lesser morals to her children: as thus, ‘ Now, Meriel, why do you sit there like a grasshopper’s uncle?’ It is unquestionably a figure taken from the presumed likeness of such postures to that of a grasshopper: but the Author must acknowledge his inability to trace the principle on which, not the given grasshopper himself, but one of his relations, and still more the particular relation above-named, is made the object of comparison.

Rotgut.

Some apology is due for the insertion of this filthy metaphor: but it is too well-established in the language to be omitted. Peculiarly familiar is it to Lady Lyttelton, whose appearance of superior feminineness is wholly belied in this, if not in other instances. It means anything that is bad: useless when tried: and is applied chiefly to small articles of domestic use, and, according to idiomatic rule, to such things as are not susceptible of rottenness, and have no analogy with intestines. Bad sealing-wax, or a pencil that will not mark, would be called 'rotgut': and Lady L. will say with much severity, '* * * * * made me a bonnet that turned out entirely rotgut.'

No Heart Bad Heart.

In these expressions the heart is regarded only as the seat of courage or spirit, never as that of the softer feelings. 'Such a bad heart' in English means a want of kindness or natural affection: in Glynnese always a want of enterprise or confidence: the opposite of 'Sanguine,' on which see

this Glossary above. It is to be remarked that this idiom is confined to the substantive 'heart:' a *bad hearted person* is not Glynnesse in the above sense.

Bathing Feel.

A significant description of the state of mind previous to some rather formidable undertaking, resembling that of a child about to fall into the arms of the bathing-woman. A nervous man about to make a speech, has a 'bathing-feel:' going to the dentist, you have a 'bathing-feel:' and Mr. Gladstone, so long ago as 1841, had so far advanced in the language that on being asked how he felt on becoming Vice President of the Board of Trade, he was able to reply, 'Bathing-feel.' The student will note that the language disdains to use the proper substantive 'feeling,' and replaces it by an arbitrary application of the verb 'feel.'

Than Which.

Perhaps the strongest instance of ellipsis to be found in this highly elliptical language. Its use is confined to Lady Lyttelton, and is by her meant to indicate an extreme opinion of some sort

or other, about something she has just said: but all the particulars of that opinion are left to conjecture, together with the grammatical complement of the phrase. As thus, ‘I have been half an hour teaching Albert to write: than which.’ It is evident that to assimilate this to any recognized form of expression, some no less enormous ellipse must be imagined than this: ‘than which (nothing more bothering and tedious can easily be undertaken.)’

It is said in a tone of despairing good-humour, and with a sort of combined smile, sigh, and resigned shake of the head.

The Use, and the Correlative Non-Use, of the Particle *as*,

are also to be specified among the grammatical freaks of the above-named lady: but they are confined to her epistolary efforts. It is simply that while she will always write, ‘Will you be *so kind to let me* have nine yards of lace,’ &c. she will carefully compensate for this anomalous omission by the no less irregular insertion, ‘Lady L. begs Mr. Wigblock to *have the goodness as to send* her six small combs,’ &c.

To Tell it to a Passing Pigman.

The exact and complete derivation of this idiom seems very difficult to discover, though its general bearing, after some years' examination, may at least modestly be suggested by the present writer. It seems a rural image, perhaps of some idle and gossipy person sitting in mild weather at the open window of a small road-side house. Certain pigs come by, laboriously driven, as in the 'Bubbles from the Brunnens,' by some Schwein-General, probably Irish, with the friendly and sociable countenance so frequent among that nation. The gossipy person is charged with some tale or some news, which he is moved to impart to the said pigleader, and to enter into conversation with him thereupon. And the case supposed is, that he will have been warned by his informant, 'Oh you may talk about it: but don't tell it to any passing pigman.' And so in this, and in many similar ways it appears to mean any casually-met person—the first person that may come by and probably therefore of a low and scrubby description. The pleasure of the alliteration probably influenced the choice of the word. But the

Author cannot but class this phrase among the more recondite of the dialect, and commits it not without anxiety to the better labours of future commentators.

Up and Dressed.

This means pert: over-forward: unpleasantly precocious: wanting in proper reserve on a subject: too confident and self possessed. In the word 'forward,' it is conceived, is indicated the fundamental analogy of this singular term. We are to imagine a visitor at a very early hour of the morning, who to his surprise finds the person whom he visits 'already up and dressed:' from which the idea is generalized as above stated, to any unexpected and premature developement. But the *tiro* will carefully note, that though the root of the phrase thus found in common life, is clearly one which, if anything, should imply praise and not blame, the strong idiosyncrasy of the language has not failed to vindicate itself, in that its Glynnesse application is invariably one of blame and not praise. Thus, if a young gentleman from college should hold forth to Mr. Gladstone on the aspect of Church affairs, and how he ought to

vote about them, Mrs. Gladstone would say : ‘ *Very up and dressed!*’ And a feeble sciolist in this language, the Hon. and Rev. William Lyttelton, applied this epithet, injuriously and to his own immediate snubbing by every one present, to a harmless letter written by a pupil at the Training School : *I am sorry to say, rather up and dressed.*

Dandy.

The Author has heard this word used, but only by Lady Lyttelton, in a very mysterious way, which he can hardly explain. She uses it of her children, and, to difference it still more from English, of *both sexes* ; and as far as he can tell it only means ‘ little fellow, or little thing :’ certainly it has no connexion with the English word. He last heard it, characteristically, of the one who is perhaps the most removed from dandyism, the small person called Neville : whom she described as ‘ rather a bilious dandy at all times.’

Vieu, Vieuwing.

This is the French *vu*, in the sense ‘ considering,’ ‘ taking into account’ : (as ‘ *vu que cela est ainsi*’); wholly Anglified both in pronunciation,

grammar, orthography, and in the second or participle form 'viewing:' but the sense is just the same. It is frequent in the letters of Mrs. Gladstone: and the Author lately heard that lady say ' *Viewing Nora*, I think Lady Lyttelton had as well stay at the Rectory:' as if that young lady was to be calmly surveyed, or contemplated, by her grandmamma.

High Gee.

A pleasant colloquialism, answering nearly to the English phrase 'in full fling,' or the like. It is used of any pursuit in which the individual referred to is earnestly and hopefully engaged.

It is placed in close juxtaposition with the word denoting the said pursuit, and the two together, as might be conjectured, are used in the most violently abridged and anti-grammatical manner.

Example: Mrs. Gladstone to her sister: 'I went to the Palace to see Lady Lyttelton. Found her *high-gee accounts*.'

Antic.

This word, known to the English language chiefly in the plural, is singular in its Glynnesse use: and whereas in English it always denotes some action, in Glynnesse it is also applied to sundry visible objects. In the elucidation of this term, the Author has had the rare good fortune of aid from the fountain-head. He has been favoured with an authentic definition of it by one of the great primary authorities of the language, the Lady Lyttelton. It was as follows: ‘Any small thing or object which, from whatever reason, the speaker will not or cannot describe in precise terms.’ Just before giving this definition, the lady in question had applied the word in this manner: ‘I like a cottage-roof without any little antic;’ which was construed to mean some frippery wood-work decoration round the eaves.

A very characteristic use of this word would be, as the substantive joined with the adjective *unearthly* in the phrase given at the end of the article hereinbefore contained on the latter word, to which the patient reader is referred. So on finding some nasty and odd little pimple on his toe, or

inexplicable little sound in his stomach, the Glynese scholar should say to his doctor, 'what's that unearthly little antic?'

Beyond.

This term should be analyzed in conjunction with 'Than which' (see above :) and may be said to be the more ordinary Glynese expression for the sentiment which Lady Lyttelton alone renders by the latter phrase. It is a more simple form of ellipse, being merely that of 'belief,' 'description,' or some such word. Mrs. Gladstone might say 'Really teaching Stephy is beyond:' and if the Author is not mistaken, he has once or twice heard or even seen written such an astonishing combination as this 'Went to * * * * * dinner: *beyond stupidissimus*;' which is not alleged as a perfectly correct use of the word, but rather as an indication of its grammatical origin.

It may deserve to be noted as an early promise of eminence in this branch of linguistic science, That the Hon. Geo. Wm. Spencer Lyttelton, once availed himself of the use which he had just observed to be made of this word by his mother,

to apply it to a book on which he entertained strong and decided opinions: 'This book is beyond:' but whether that gentleman did so with a full theoretical appreciation of its force, may perhaps be doubted.

Break.

The etymology of this elegant term is sufficiently clear. It indicates any event or circumstance that breaks or tends to break the monotony of existence. It is certain that its proper and most frequent use is of something of this sort which is agreeable and rousing: yet is this not invariably so.

Lady Lyttelton will considerately say, 'I think Miss Brown rather wants a break:' 'Miss Crump *ought to have* a break': and such would be a short excursion, or visit from an amiable friend.

Again, Miss Lyttelton, before alluded to as a sedulous cultivator of this language, would call the appearance of a new baby born to one of her numerous friends, 'an immense break.'

Lady Lyttelton bringing her husband a bit of buttered toast would say 'Here, dear, I've brought you a nice little break.'

Again, in the secondary sense above noted, it would be imputed to a person fond of morbid excitement, that he would call the outburst of an European war, 'Such a break!' or a cheerful person who makes the best of things, would be held to consider his house being burnt down and having to build a new one, '*rather* a break.'

With this word may be suitably noticed what was omitted in its proper place along with the use of the Latin superlative,

the Use of the Single Latin Comparative 'Major :'

as *break major*, meaning merely a great or notable break. It seems to be remotely derived from the designations of boys in an Eton school list: or possibly from the name of the constellation *Ursa Major*.

Sitting like a Hen.

This also is rather out of its place, and ought to have been joined with the phrases *sitting cross-legged* and *sitting tight* (q. v.): from the use

indeed of one of which, or some modification of the two, it is not easy to distinguish it. We apprehend that in Glynnesse this word is quite evacuated of its peculiar significance, as naturally indicating a sort of incubation with a view to the production of something : and properly means merely long and unmoved sitting. Mrs Gladstone would say, ‘ You are sure to find William sitting like a hen up stairs ; ’ and Lady Lyttelton to her husband in severe but jocose rebuke : ‘ Now, old thing, how long do you mean to sit like a hen in that stinkhole room of yours ? ’

Twopenny.

A strange expression, of which the Author is somewhat at a loss to conjecture the origin. It is mainly applied to instances of conduct, as, ‘ a twopenny thing to do ’ : and so ‘ a twopenny sort of person ’ means one who is addicted to such conduct. It means what is lowering : bad style : inconsistent with due self-respect : verging on the immodest and immoral : specially perhaps applied to slightly indecorous conduct in ladies. As to the etymology, we can only conjecture that it either is to be sought in a loose analogy with the

idea of cheapness as suggestive of lowness and vulgarity, (compare the Gr. *εὐτελής*, and the various meanings of the Lat. *vilis* in the original and the derivative languages :) or that the type of the class indicated is the sort of person who would buy twopenny things, be seen at twopenny shows, &c.

A young married lady waltzing, would unquestionably be condemned as 'twopenny' by the rigid decorum of the great Glynnese sisters; and in former days, before the Dowager Lady Lyttelton had attained even the slight insight into this language which she has since reached, her daughter-in-law would appeal to her mature judgment in such a question as this: 'Lady Lyttelton, is not it twopenny to go alone in a railway carriage?' to the unfeigned but uncomplaining bewilderment, and hopeless incapacity to reply, of the venerable Arch-Governess.

It may be noted here, as applicable to this and to a great many of these phrases, that their use is perpetually and powerfully enforced, especially by Mrs. Gladstone and the Rev. H. Glynne, by a strong wink of one eye.

False flash.

A common and popular expression among the Glynnese, and apparently a sporting or military metaphor, as of a gun flashing in the pan: and so used to signify any sham appearance of splendour, power, or the like, when the substance is wanting. Lady Glynne applied it to her daughter's marriage with Lord Lyttelton, alluding to the combination, in that nobleman's circumstances, of respectable rank with comparative poverty: 'quite a false flash.'

Fire-away.

Obviously another military metaphor, derived from musketry-practice, or perhaps from the pleasant recollection of a review. But it is applied by the professors with extraordinary latitude, so that it almost seems that any action in life may be called *firing-away*. The critics however are unanimous in holding, that its most proper sense is that of writing a letter. So Sir S. Glynne will say 'I shall sit down and fire-away a cocked-hat note' (see below) at * * * * * *

Also of making a speech: 'I shall go and hear William fire-away to night.' (Mrs. Gladstone.)

The tenth-rate scholar above-mentioned, the Rev. Mr. Lyttelton, takes special delight in the investigation of this idiom.

To Show One's Ring.

A metaphor of a different, namely a matrimonial kind. The ground-idea of it is that of a rather vulgar and silly bride, (compare Mrs. Major Waddell in *The Inheritance*) who in order to show to the general observer her promotion to the order of married ladies, loses no opportunity of obtruding her wedding-ring in a prominently visible position. Hence with admirable audacity it is applied to any act of self satisfaction or vanity, on the part of any one of any age or sex.

Examples: Lady Lyttelton with great complacency to her husband, 'Who shows his ring about his eldest son's Latin?'

Mrs. Gladstone in a letter from London: 'Saw * * * * *; showing her ring about office.'

The Author fears he must commend it to the care of acuter philologists to detect and analyze the

exact difference between this phrase and the cognate one of

Taking Rank upon a Thing.

That the difference is but slight he feels warranted in asserting ; that it is null he does not venture to pronounce.

The rationale of the latter expression is plainly that the self satisfied person to whom it is applied, is supposed to have an imaginary stock of promotions or dignities at command, to one of which he elevates himself as a reward or consequence of some action : and so means to be proud of, to plume oneself about, a thing. It is suitably joined with various epithets : as thus, ‘ I *took immense rank* upon your letter being puffed in the Times,’ (Lady Lyttelton to Lord L.)

Batten.

The Author has heard the use of this expression bravely upheld by Lady Lyttelton, to whom it is chiefly familiar, as one known to the English language. He apprehends however that in English it has but these meanings : the eating of car-

rion by birds of prey ‘to batten down the hatches,’ a naval phrase meaning to shut up closely, and ‘to make, or to grow, fat.’ The incredulous reader shall judge of the chance of success in the above attempt, when he is told that in Glynnese it is applied to the eyes: ‘to batten with the eyes;’ and means to blink or wink or make faces with them, like a child going to cry. The Author has often heard it so used by Lady Lyttelton of her son called the Doctor.

Other examples, * * * * *

Pintoed.

This word is applied to children, and means a child brought up too delicately, with too little roughing: and so one not ready enough for hard games or the like. Lady Lyttelton formerly expressed a fear that her eldest daughter might be ‘a pintoed child:’ and the Author has reason to suspect that * * * * * is so designated.

This word is perhaps confined to little girls.

Its etymology is still disputed among the learned. We do not see how any light is thrown upon it either by a reference to the Italian *pinto*. or to

any such idea as that the child so described can have *pins* instead of *toes*.

To Run Like a Lamplighter.

A phrase of cockney origin, and derived from an attentive observation of the habits of London lamplighters. It means simply to run as fast as possible: and it is confidently said by Mrs. Gladstone and her sister that those ladder-and-light-bearing persons *do* run quicker than almost any one else, in their short and numerous transits from gas to gas. The Author must guard himself against being supposed to acquiesce in this view. Whether indeed it is a serious one may be doubted from the fact that the phrase seems generally used facetiously, and of persons hardly capable of running at all: as ‘I saw * * * * * running like a lamplighter to drive out the pigs:’ or ‘Winny set set off like a lamplighter to see the hounds: sanguine.’

Croix.

The articulation of French is not the strong point of the Glynnese ladies. An instance of this

is that the author had undoubtingly set down this word for explanation, spelt *cruer*, which he has always heard it pronounced: and it was only lately that he had the advantage of hearing it authentically explained, as being neither more nor less than the above French word. The origin of the term was certainly much elucidated by this explanation. For the word means *cross*, out of humour: and according to the fearless confusion of substantives and adjectives which the language delights in, it is the French *substantive* meaning *a cross*, taken to mean the English *adjective* cross. It may probably have been originally assumed as a hieroglyphic disguise of the meaning *in a letter*, guarding against its falling into some one's hands, thus, 'The old gentleman was rather $\times$ to day:' and Mrs. Gladstone will say with a nod and a wink, '*Eu pu crua* you know.'

A Cocked-hat Note or Letter.

This means a formal, ceremonious, or pompous note or letter, carefully written, and addressed to some one who is a superior, or at least is to be treated with deference and respect. See above, Art. 'Fire-away.'

The first derivation that presents itself to the inquirer, that of a note folded in the shape of a cocked-hat, is obviously untenable, inasmuch as such a note is commonly more than usually familiar. More extended research may perhaps suggest that it is a kind of reminiscence of last century, with its more ceremonious customs and costume: or perhaps an aristocratic allusion to the *Minuet de la Cour*. Mrs. Gladstone will say, with the complacent retrospect of a good conscience, ‘I wrote such a cocked-hat note to * * * * * declining her dinner.’

To Have the Cares of a Thing or Person.

Frequently, in this language, the smaller the apparent difference between an expression and the similar English one, the greater is the real diversity of sense. The phrase before us is totally different in meaning from ‘having the *care*,’ or charge, of anything. Indeed it may be said that he who has the care of a thing, cannot properly have the *cares* of it, at least in the most idiomatic sense, which is, to be anxious and uneasy about something which one is much interested in, and which one fears may go wrong, but which is more

or less beyond one's control at the time. See an instance above, under the article 'Not human.' A hen which has hatched ducklings, has the cares of them when she sees them dabbling in the water, and one of the sisters will say * * * * *

A Blow.

A word used in describing some of the lighter evils and vexations of the world, such as are found in the Miseries of Human Life. It means an *unexpected* bore or evil; one suddenly discovered; or the recollection of it after it had been forgotten: and describes the *first* or instantaneous effect thereof, being likened to a sudden thump on the elbow or the like. An old unpaid bill coming to light, after it had long been thought to have been paid and was forgotten, is a genuine instance of a *blow*: and the fastidious palate of Lady Lyttelton, on finding a promising bit of mutton to be decidedly *maggie* (see above), would prompt the pathetic exclamation 'What a blow!'

Blowing.

A word quite unconnected with the foregoing in

its sense, which has some sort of distant affinity with that of 'twopenny,' which the reader may refer to. It means some action which, if not overbold, at least requires considerable assurance and self-possession in the person who does it. It always means something done in public. Perhaps it is chiefly applied to ladies: and the only possible etymology which the present commentator can venture to conjecture, is that it is drawn from the fearless walk of a lady in a high wind, with all the inconvenient results of that atmospheric fact. To walk up a long room lined with company, to a pompous reception at the end of it, is decidedly *blowing*: and the Rev. Henry Glynne, who has a marked aversion to any performance of this kind, would whisper with a wink to his sister that he would avoid having to return thanks for the toast of 'The Bishop and Clergy of the Diocese,' as 'much too blowing.'

Circumstance.

A standing expression with the Dean of Windsor; of which the general bearing may be tolerably conveyed by simply supposing an ellipse of the epithet 'pleasant.' It would not be applied to any

great and overpowering happiness, but is constantly used of the slight refreshments and incidental comforts of the journey of life. But the anomaly of the language is carefully preserved, in that while in English a circumstance means a definite event if it means an event at all, in Glynese it always means a *continuing* state of things. So the Dean would say, 'It was a great circumstance for Charlotte to have her sister to trol with all the time:' and upon Lady Lyttelton's sending her wicked daughter Winny to his house at St. Leonard's, the patient great-uncle amiably assured her that it would be 'quite a circumstance.'

To Tell with a Smack.

A queer idiom, both as to what it means and what it obviously would be supposed to mean but does not. It is applied to one who communicates something with much self-satisfaction and positiveness, indicated in the tone and accent with which it is said: from which alone, as it seems, can a rude and questionable sort of etymology for the phrase be conjectured. But it also specifically if

not invariably signifies that the communication thus made is not very welcome to the hearer, and accordingly that the feeling of self-satisfaction above noted has a tinge of malice mixed up with it. Mrs. Gladstone might say, * * * * * and Lady Lyttelton would complain ‘Why should * * * * * come and tell me with a smack that * * * * * would go away unless they had their wages rose?’

A Witch :

means *half-dressed, en dishabille* : for it is used in an adjective manner, like the term *Niobe*, which see. It is never ‘I was like a witch,’ but ‘I *was a witch*’ and similarly. So Mrs. Gladstone in a letter from Naples, ‘Seymour Neville came up and *found me a witch.*’

Why that poetical and extinct species of the human race should be selected in this instance, rather than nymphs, dryads, goddesses, or many others, is a point which the Author cannot throw light upon. Indeed he would timidly record a suggestion that the idea is rather less applicable to witches than to those fabulous individuals : for witches as represented in Shakspeare, Walter Scott, &c. appear as queerly indeed, but still very completely dressed.

Gaunt.
Blue.

These words are put together as being decidedly similar, if not cognate. They are not however synonymous, but the Author fears that they are distinguishable by more minute differences than his present amount of knowledge will enable him accurately to specify.

The word 'gaunt' preserves some distant affinity to its English meaning: not so the word 'blue.'

Gaunt means *lugubrious*; producing melancholy thoughts: requiring some courage and coolness to face or to endure for long. In English, it is believed, it is used solely of the appearance of persons, as of Dominie Sampson. Accordingly such is not its Glynnesse use. It is used specifically of *places*, or of *things to be done*. It would be matter of pathetic complaint to Lady Lyttelton or Mrs. Gladstone 'to be left alone in that gaunt room:' and one of the first essays of Mr. Gladstone in this language was, that in walking in the twilight along the road between Saltney and Broughton Church, he said that in fancy the word 'gaunt' was continually sounding in his ears.

Blue seems associated more directly with ideas of grief, or of death. A haunted room, or to sit in one, would be *blue*: possibly the derivation of the phrase may be from the idea of some such room, with heavy blue tapestry or the like. The conversation of * * * * * is apt to be in this sense *blue*: * * * * *

(It has been suggested that the derivation may be from ‘lights burning blue.’)

The Termination in *Ums*.

A rude and inartificial idiom, for which the authority is the Dean of Windsor. The affix *ums* is tagged on to some substantive or adjective, and the ugly compound is then dragged into some sort of meaning by the aid of the auxiliary verb *to have*, and the definite article *the*. Thus, *to have the churchums* (a phrase signally and almost exclusively applicable to Sir S. Glynne) means to be much occupied in, and specially to devote much of one’s conversation to, the subject of churches. *To have the deadums* would be similarly applied to an undertaker, or to any one who happens to have been much concerned about such scenes, and is inclined to talk about them.

In emphatic ellipse the Dean would say, when asked about such an one ‘Deadums, my dear, deadums.’

It is perhaps an attempted analogy from some illnesses, or bodily affections, as to have the measles, ‘the fidgets,’ &c.

To Let Down One's Leg.

The elucidation of this term alone would have been stimulus sufficient to the writer, to gird himself to the arduous task in which for many months he has been engaged. For he holds it for certain that no conceivable amount of ingenuity or research on the part of future generations would ever have enabled them to arrive at the remotest conjecture of its meaning, or, had a tradition of its meaning survived, to make out what its origin could have been. He is able, from the best authority, to record that that origin is the idea of a wounded bird. It is held by the Glynnese that a bird in that state flies with one of its legs dangling: from whence follows this masterly generalization, that to *let down one's leg* means to moan or make the worst of oneself in illness: to be sorry for oneself: to coddle as a

valetudinarian : to ask for sympathy. * * * *
 is an example of a chronic letting down of the
 leg : and on receiving a tolerably cheerful letter
 from * * * * * who is rather given
 that way, Lady Lyttelton said ‘ She only *tries to*
let down her leg in the middle of the letter once.’

To Benumb

is a word transplanted from among transitive verbs to neuter ones : and means simply the customary time of retirement from society in the early days of mourning, as, ‘ *to sit benumbing.*’

To suggest any exact etymology for this queer expression is evidently impossible : but possibly the origin of it is the idea of torpor and stillness, and impassibility to outward things, such as that of a dormouse in winter, which in a measure seems to be appropriate to the time in question.

Above the World. Over the Moon.

These again are kindred but not identical expressions. *Above the world* means in a position of security and advantage : out of the reach of

adverse circumstances : with an unfailing and independent reserve at hand, &c.

A person well out of debt and living within his income, is *above the world*: and in those rare intervals of time when Lord and Lady Lyttelton have carriage horses, that lady feels ‘so above the world.’

Over the moon means in prodigiously high spirits, boisterous. It is generally, but perhaps not always, used in slight condemnation, as indicating excess; and the comparison seems taken from the classical story of Pegasus, or the legendary one of the cow that jumped over the moon: A horse over-fresh from want of exercise, is *over the moon*; ‘the dun poney was *over the moon*, and went off with a wonderful kick;’ and Lady Lyttelton will moderate exuberance of spirits in her children thus, ‘Now, Lucy, why you are quite *over the moon* to-day.’

To Cuddle, or to Cuddle Together.

A phrase, it is believed, restricted in its proper application to the less noble sex: specially perhaps to young ladies and servants. It means to associate constantly together: to select one another

out of many, as particular friends. As applied to servants, it seems to imply some gentle censure, as if the friendship in question involved some unreasonable estrangement from other persons, or was for the purpose of domestic gossip.

Miss Lyttelton is held to cuddle with Miss Mackenzie, with Mrs. Percy, with most of the Nevilles, most of the Carews, most of the Herberts, &c. &c. &c. &c.: and, among maids,

* * * * *

Buckish.

A word chiefly explicable by examples. That a dandy should be called a *buck* is indeed not unknown to colloquial English: but a *buckish* person in Glynese is not necessarily, perhaps hardly ever is at all, a dandy. It refers to *manner*, and signifies *free and easy, over familiar*, with a special significance as to the corresponding deportment and gesture. The neighbourhood of * * * * * supplies Lady Lyttelton with an inexhaustible number of illustrations of this epithet, which she deals out in a spirit of amiable criticism, not unaccompanied with feeble and imperfect attempts at mimicry. * * * * * is preeminently

buckish : and for the honour of * * * * *
it should be noted that * * * * *

Pomp.
Pompous.
Triumphant.

These phrases, in a certain connexion, the Author believes to be of Glynnese origin: but he has chiefly observed them as adopted with great enthusiasm, and applied with a strange degree of latitude, beyond the Author's powers to embrace in his present work, by the Rev. Wm. Lyttelton.

In Glynnese, *pomp* and *pompous* are not much varied from their English use, except that they are always applied to something of which *pomp* could only be ironically predicated.

Perpetual pomp is attributed to * * * * *
for whom indeed Lady Lyttelton and Mrs. Gladstone formerly, with much self-complacency, devised the title of *Pomposo*.

But the reverend person above mentioned appears to discern a fitness in these terms, especially in the word *triumphant*, in a manner peculiar to himself. A dog cocking his tail would

be so described: and some facetious verses, by the eminent hand which writes these lines, on * * * * * were eulogized by him with the epithet ‘triumphant.’”

**To Come on
To Go Off
In Ginger-beer.**

Communicated by the Dean of Windsor. This pleasant metaphor, suggestive of cricket-matches, fairs, and races, has a very simple meaning: that of suddenness. It is believed that soda-water would convey the meaning equally well: best of all probably the pithy monosyllable, known to low shop-shutters, Pop. For the point of the metaphor is not in the particular beverage or bottle, but in the startling suddenness of the gaseous explosion which accompanies its opening. So interpreted, such an expression as ‘happening *like* ginger-beer’ might not have been beyond the limits of vernacular propriety; but the Glynnese language takes care to avoid that, by substituting ‘*in* ginger-beer:’ and whereas even so, anything *going off* might not wholly unnaturally be likened to the going off of the bottle in question, the

patient student will not fail to remark the audacious addition of *coming*, or *coming on*, in *ginger-beer*: probably the more frequent idiom of the two in Glynnesse, and one which appears to defy any reasonable analogy with the English language. The effect is curious. Thus, upon Lady Lyttelton mentioning the remarkable fact that the love of poetry *came to her in ginger-beer* about the age of 16, the ready waggery of her reverend brother-in-law did not fail to suggest, that it sounded as if that moral sense had somehow been materialized, condensed, and seized, and consigned in a hamper, or, like physic for children, conveyed in a glass, of that ‘paltry and stomach-achy liquor,’ as the Author once heard it called at Eton.

To be a Martyr.

Lady Lyttelton is again the chief authority for this expression in its Glynnesse use: and her application of it is a constant source of sonorous laughter on the part of the reverend person so often alluded to in this work. The Author conceives it is nothing but an arbitrary substitution of the word ‘martyr’ for ‘slave’ in colloquial English: and signifies that overprecise and punc-

tilious attention to anything which is so often called 'being a *slave* to it.' So, to the great glee of the Rector, Lady Lyttelton, on seeing him go off somewhere in his usual hurry, upbraided him in these terms 'Why are you such a *martyr to your watch?*' evidently an emphatic metaphor to indicate preposterous proneness to punctuality.

The lady in question is also fond of expressing painful self-devotion by the strong French derivative 'se martyriser:' wholly Anglified however both in its grammar and its pronunciation, so as to issue in such a paradoxical phrase as this, 'to *martyr easy* oneself.'

Great Bards.

Great Commanders.

These expressions seem very similar, and are accordingly placed together. The Author may perhaps be wrong in putting the former among Glynnese words: it may possibly be a Welsh phrase, and so derived to Lady Lyttelton and Mrs. Gladstone through their semi-Welsh lineage. The latter, he apprehends, is true Glynnese:^c and both of them, he believes, are mainly in-

^c See however Walpole's Letters to Sir H. Mann, III. 80. —

herited from Lady Glynne. They mean great people, leaders in their own line: but the peculiarity, especially of the phrase 'great commanders,' seems to be that it is used in slight sarcasm, of somewhat inferior people, something like speaking of a cock of his own dunghill. It is specially used of upper servants. * * * * * on being seen together, suggested the remark, 'Look at those two commanders: ' and a row between * * * * * was deemed serious, because they were two 'such great commanders.'

To Treat with Respect.

This is a peculiar, though a slight, perversion of the English sense of these words: and can hardly be explained but by an example. Lady Lyttelton one day, on resigning herself to the mercies of a dentist, told him, with no idea that she said anything strange, '*not to treat her with respect:*' to the slightly indignant perplexity of the excellent tormentor in question, who seemed not to perceive either why he should be thought capable of treating her with *disrespect*, or why so unexpected a course should be suggested to him. The meaning simply was that she did not

wish her teeth to be spared, or dealt with in any unusually cautious or lenient manner, having vigorous and independent teeth which did not require it.

To Take out of.

To be Taken out of.

These are significant phrases, both in their English and their Glynnese acceptation: which are materially different. The Author conceives that in English 'such a thing takes a good deal out of me' is a recognised expression: but he doubts whether the passive form 'to be taken out of' is to be found in that language. Moreover in English, 'to take out of,' means, according to its derivation, to *exhaust*, to tire: to consume and take from the bodily powers, which therefore need to be replaced and recovered by rest and other refreshments. This is not its correct meaning in Glynnese, in which it is of perpetual occurrence. In that obscure dialect, as the writer understands it, it means the painful sensation, which most persons must have felt, as if some part actually was taken out of one's stomach: the slight faintness or sickness produced by witnessing some-

thing unpleasant and trying: and so is used, not of great afflictions, nor again of mere trifles, but of ordinary troubles. Often may it be heard, amidst torrents of other Glynnese mysteries, in the interminable domestic confabulations between Mrs. Gladstone and Lady Lyttelton. The naughtiness of a child, or still more to punish or to see a child punished, takes out of them grievously: as also any inter-menial uproar, and to have to reprimand any favoured or formidable servant, as

* * * * *

Grub.

A very vulgar and sensual metaphor, for which we appear to be indebted to the Dean of Windsor. The Slang-Dictionary and Epsom Downs meaning of this word is food, luncheon carried in a basket; from which service that Dignitary has attempted to elevate it to mean food for the mind, information, &c.: but it has not reached a higher level than to mean 'gossip,' 'news.' So, if one of his nieces had been on an amusing visit, he might beseech her to come and sit close to him on the sofa, and say, 'Now, my dear, grub, grub.'

Rebound.

This word means a particular species or class of that of which the former word indicates the *genus*. The metaphor is much more refined and elegant, being apparently taken from the game of fives or the like. Its use and derivation are also very intelligible and appropriate. It always signifies the impression or opinion about A, communicated by B to C: A being any person or place or thing, B and C being persons. Further to particularize, it always means a *pleasant* impression, or favourable opinion: and moreover such as B imparts to C with perfect honesty and fairness, and without any intention that it should be repeated to A or the owner of A. An instance, when analyzed, will shew the great felicity and closeness of the image. A (Hagley and its inmates) is the wall of the fives-court. B (Mrs. Phillimore) is the ball which impinges against this wall, being flung by C (Mrs. Gladstone), and *rebounds* or returns to the hand of the said C: that is, she visits Hagley at the instance of the said lady, and upon her return from it, according to engagement, communicates to her in a letter or in talk, the impressions the place gave her, as

the impact impresses the ball: as, how graceful Lord Lyttelton looked, how beautifully Lady Lyttelton kept her papers, how noiseless the children were, how methodical the Rector, how horses and carriages abounded, &c. The language is careful to distinguish this word in pronunciation no less than in sense: for being in English an Iambus, ‘rēboūnd,’ in Glynnese it is a Spondee, if not a Trochee, rēboūnd.

Sag.
Trapez.^d

These uncouth and barbarous monosyllables are put together, not that they mean wholly the same, but that there is a considerable analogy between

^d The Author has found a curious entry bearing upon this word in Johnson’s Dictionary. The verb ‘Trape’ is there put *without examples*: and it is added (but qu.?) that ‘it is commonly written *traipse*.’ The Author still inclines to think that it is of Glynnese origin as now used. Johnson explains it ‘to run idly and sluttishly about. It is used *only of women*:’ which however seems hardly correct, as it occurs in Swift’s Letters to Stella, Dec. 13, 1710, Vol. III. Ed. D. Swift, p. 60; also ‘traips-
ing,’ *ibid.* p. 112, 2 March, 1711.

The Dowager Lady Lyttelton also deponeth, that it has been used by herself and her ancestors, to her own certain knowledge.

them. They describe forms of locomotion. ‘*Sag*’ (which is both a verb and a substantive) is said of quadruped, ‘*trapes*’ (which is a verb only) of biped motion. They might be reduced as it were to a common denominator, by the application of a classical figure familiar to the Wenlock family, in which walking is called ‘going upon *Shanks’s poney*.’ In so far as they mean the same thing, to *sag* might be called the *trapesing* of horses, to *trapes*, the *sagging* of a human being. They both mean somewhat painful and toilsome, and mostly compulsory and unsatisfactory locomotion. But both their resemblance and distinction may perhaps be best learnt from the usual assistance of examples. A *sag* means specially going *up hill* in a carriage. Every expedition in the neighbourhood of Hagley in the poney carriage with Butcher, and indeed almost any performance anywhere with any of the ancient, skinny, legless, and windless horses which have for many years abounded in the Glynne, Gladstone and Lyttelton families, is a sure and grievous *sag*. On the other hand Mrs. Gladstone will inform her sister from London, as an action of some merit, ‘I have been *trapesing through the mud* to my court.’

Flesh.

An exceedingly rare idiom, the use of which is perhaps confined to Mrs. Gladstone, and of which the very existence was denied by Sir S. Glynne and other authorities in the language, when the Author consulted them upon it. He is however, sure of his word and its meaning, and will maintain it against all comers. It refers to money payments, and means actual payment in hard money out of pocket: and is said to be an allusion more poetical than precise, to the story of Shylock. If you have to pay £20 down, it is succinctly and completely described as 'flesh.' But a deferred payment—a gradual payment in very small and easy instalments—a payment in kind—or by exchange of any kind, is not 'flesh.'

It is naturally held a grievance, and to be avoided as much as possible, by the penurious persons of whom this vocabulary treats.

To be Addled.

A very apt instance of the perverting power of this language over the words that come into it, as into a mill or a crucible, out of the English

vernacular. On signifying his intention of incorporating this word into his immortal work, the Author has often been met with the allegation that it was a word known already to the English tongue. But this is a profound misapprehension of the genius of Glynnesse. *Addled*, in English, is properly said of eggs, and means eggs which contain *nothing*, or nothing good for anything: an egg *manqué*; and so of nuts or the like. And by a very proper metaphor, an empty-headed person is said to be *addle-headed* or *addle-brained*.

Far otherwise, and indeed just opposite, in Glynnesse. To be *addled* about a subject is not to be in a *vacant* state about it, but to be *confused* and *perplexed* about it, to have a *crowd* of thought about it, and so to be in an irresolute and undecided state of mind: the reverse of the egg or nut of the comparison.

The Author believes that with respect to this word he may congratulate Mr. Gladstone that he is the first and hitherto the only person who has succeeded in *introducing* a variation of his own devising, into this jealous and mysterious language. The substantive

Addle,

and, as a synonym to the above verb,

To be in an Addle,

he believes to be an importation of that eminent Ex-Minister: and it is frequently used by him as descriptive of himself, in letters both on public and domestic matters to his wife. For about two days before the delivery of a great speech in Parliament he is, or believes that he is, in an universal *addle* on all possible subjects: and during that time Mrs. Gladstone will, with a wink and a nod, advise her friends to keep at a respectful distance from that Right Hon. person; and specially to eschew bringing dirt upon the carpet from their boots, which in all such cases he will straightway shovel up and fling into the fire, in the very eye of the offender.

Creechly.

It is not without humiliation that the Lexicographer inserts this word. For he is obliged to confess that it is one of which he has no original explanation to offer: and on being told that it was

part of his literary duty to give it a place in his work, he had no resource but to ask for a definition from one of the proper authorities in the language. For this purpose he betook himself to Lady Lyttelton: who condescended so far as to inform him that to walk on a Turkey carpet, or the passing of carriage-wheels on crisp grass, was *creebly*.

With this answer of the oracle, the Author and his generous readers must be content.

Stomatic

is always used by Lady Lyttelton for *stomachic*. The learned reader need not be told that this would mean what relates not to the stomach, but the mouth.

Haukin.

This word again suggests an humbled and penitent feeling to the candid writer of these pages. He engages in this part of his memorable labour with the sort of feeling that a school-boy has, whose exercise has been torn up, and who is sent back to do it over again. For he had composed what he conceived to be an accurate article on this head a considerable time ago: of which he will

say nothing except that on being produced it was loudly and somewhat scornfully disowned and denied by judges to whom he is bound to defer. Having therefore taken care to fortify himself by a personal reference to some of the more distinguished authorities, he is now able to record that the word *maukin*, which is in English an abbreviation of the word *mannikin*, and is often to be met with in familiar compositions like letters, meaning a small figure or effigy, such as Guy Fawkes on the 5th of November, means in Glynese always a living person : and signifies an *unknown individual*, one discovered somewhere where his business is questionable, an unexpected apparition : and so sometimes, though rarely, applied even to known persons in similar situations. Lady Lyttelton will often disturb her reluctant husband, when looking from the window of his den at Hagley on the backyard, with this request for information, ‘Who is that maukin coming up to the backdoor?’ and a sick person much exposed to the unexpected visits of friends and of strangers, was pitied as being liable to a *succession of maukins* coming into his room.

Pompé.

The Author has to acknowledge with due gratitude his obligation, both in being reminded of this characteristic term and in being furnished with a felicitous illustration of it, to the communication from the Dowager Lady Lyttelton of an important interview on the stairs at Hagley, between herself and Mrs. Gladstone. The younger of these ladies met the elder, who was suffering under a recent very tedious visit, with the condoling question, ‘Ain’t you quite pawmpy?’

The well stored mind of the ex-governess of England, allowing for a Glynnese modification of pronunciation, suggested to her, first, from its knowledge of ancient history, the Roman general of that name: next, from its familiarity with the manners of modern nations, the West Indian race frequently so called: lastly, from her tolerant but unsympathising recognition of the love of dogs in this country, the mastiff, or Newfoundland, to which that name has often been given. Deriving no light from any of these recollections, she sought earnestly for an authentic elucidation from the great Queen of Glynnese herself. In due time it came, and was this: that the mysterious word

was meant to be the French participle, *pompé*, which signifies properly *pumped* or *pumped out*, and so in Glynnese is figuratively applied to mean 'jaded' or 'exhausted.'

The toilworn author of these pages has derived a singular satisfaction and refreshment from learning this term, because of the brilliant light it throws on two preceding passages in them: the one, the notice of the astonishing manner in which the Glynnese women pronounce French: the other, the article on the phrase '*take out of*.' *Pompé* appears to mean precisely the same as 'taken out of,' but *not* in the Glynnese use of this latter word, but in the obvious English one, above set down, of 'exhausted,' which is indeed almost synonymous with it: and so furnishes an illustration of the anomalous caprice which the dialect delights in.

The Use of the Verb to Be

In a peculiar and very emphatic ellipse, should have been noted above, in near connection with the phrases 'than which,' and 'beyond,' to which it much resembles. It particularly belongs to Lady Lyttelton, who uses it for the same sort of purpose

as the above phrase ‘than which;’ as thus. On entering into a room at Hagley or at Hawarden during one of those great confluences of families which occur among the Glynnes, and finding 17 children there under the age of 12, and consequently all inkstands, books, carpets, furniture and ornaments in intimate intermixture and in every form of fracture and confusion, the experienced ‘Mother of Millions’ will find relief in the aphorism ‘Well, children are.’ It is evident that there is some notable incompleteness in this saying to be supplied, as ‘something too intolerable for the power of the English language to express.’ But it is always uttered as if it was not only a complete, but a singularly full and perfect statement, to which nothing could possibly be added.

To Curtsey.

The Author has been reminded of this expression by Mr. Gladstone. It means what is in some other dialect signified by the ungainly colloquialism ‘To squiggle:’ namely to refuse to take precedence, to endeavour, probably with sham politeness, to give the *pas* to some one, to get him to take some good thing rather than oneself.

Even if applied to ladies, who do curtsey, it would be a strongly abridged form of speech : but the chief peculiarity is to be found in the fact, that it is as often or oftener applied to men, who do *not* ; so that the two old lame men whom Swift saw stopping some time at the door of a brandy-shop, each of them wishing the other to go in first, would have been said in Glynnese to be ‘ curtseying :’ not properly ‘ curtseying *to* each other’ or to any one, but simply ‘ curtseying.’

Good-Bye.

This in Glynnese indicates a giving up the point, a hopeless hitch or despairing prostration of energy in the conduct of anything : and is remarkable, like so many other expressions in the language, for the fearless manner in which it stands alone in a sentence, independent of all grammar and sense. Of a child suddenly seized with a fit of impervious obstinacy, and refusing to make any answer in a lesson, it would be said, ‘ I mean, *it was good bye* :’ and similarly of a horse coming to a stand-still on a hill, or of a dead pause at dinner.

The etymology, though somewhat remote, is too plain to need elucidation.

Charg.

The essential meaning of this phrase in English (see the Dictionaries) is, occasional work done for others *for hire* : as a 'charwoman' is called in on domestic emergencies for this purpose. The Glynnes language adopts one part of this meaning, and carefully discards the other. It still means odd jobs done for others, but not for hire : always gratuitously, and usually by gentlemen and ladies for each other : as for example, small commissions done by some one in London for a friend in the country. It is mostly used to indicate a slight degree of wearisomeness, a mild complaint. So one day Mrs. Gladstone wrote in no small dudgeon, about her reverend brother having required some little 'char' of no less a person than her husband, in the middle of the Session of Parliament.

Megrim.

The Author recently heard, and carefully trea-

sured up, a happy application of this term : illustrating both itself and another Glynnesse idiom, already commented on in this work. Lady Lyttelton was benignly conversing with Miss Catherine Pole Carew, concerning a certain memorable house in York Street : (see ‘The Doubting Dowager,’ an Epic Poem in one canto, by the present writer :) and took occasion to remark that ‘she too had the churchyardums as much as most people :’ (see above, ‘The termination in *ums*.’) The countenance of the bewildered cousin-in-law indicated inquiry. With the ready mastery over the form of this language which none but its great primary authorities possess, the gracious lady immediately substituted, as at least a sufficient synonym, the powerful term ‘the churchyard megrim.’ Whether the young person so addressed was fully enlightened by this interpretation, the Author has no evidence to show : but he apprehends that the two phrases are not, and probably were not meant, as complete equivalents. *Megrim* is capable of a more precise and limited construction than the peculiarly rude affix *ums*. It is wholly removed from its English use, in which it is found in classical writers, and signifies simply a bad headache. In Glynnesse it

has a mental more than a physical meaning. It is nearly the same as *nightmare*, but that it refers to a waking condition. Any unreasonable, nervous apprehension, morbid and painful half delusion or the like, is a 'megrim.' The reader will at once see how well applied it is in the above instance, by the junior, but scarcely inferior, of the female Glynnese authorities.

Want of Interest.

-In this expression there is but a slight, yet characteristic peculiarity, in reference to the English usage. It is more perhaps, as in many other idioms of the language, in the brevity with which it is introduced, than in anything actually unparalleled when the sense is fully developed. In a case of such minuteness and nicety, the Author, as often before, places his chief reliance on an example: and thankfully avails himself of one which has been suggested to him. It is a supposed case, of Mr. and Mrs. Gladstone at dinner, on two days separated by a short interval. On the first day the Member for the University is powerfully attracted, as is well known to be his weakness, by

something in the second course with a great deal of sugar in it. The exemplary wife takes due note of this, and after a reasonable interval reproduces the same. Alas! the absent-minded statesman now 'takes it like pork' (see above.) The unresentful grief of the partner of his cares exhales itself in the brief remark, 'Now that I call want of interest.'

The thoughtful reader has caught a glimpse of the sense. It refers to small domestic matters, and conveys a mild censure of such a want of appreciation of provident and benevolent arrangement in such things, as has been specified: and by the skilful scholar may easily be extended to any similar case, and the etymological process evolved with sufficient accuracy and clearness.

Manners.

This means *behaviour*, as in English: but yet with a difference. In English it is not used with reference to particular moments of time, or conjunctures of events, but generally: as 'the manners of a people,' 'manners of society,' 'of the upper classes,' &c. and more frequently in this manner

of classes than of individuals. In Glynnesse it always means the habit of, or things done by, particular people, with reference to particular seasons and circumstances. So, on arriving on a visit anywhere, with a proper desire to conform to the arrangements of the house, a Glynnesse would enquire, ‘What are *your manners before luncheon* here? Do you go out, or what?’

Note.

In English, *notes* upon a place, means what one has observed there that is worthy of record. So it is in Glynnesse: but the difference is this, that in English, according to etymology, such notes are always what has been actually *noted down* in some kind of writing: whereas in Glynnesse, contrary to etymology, it means simply what was observed; and indeed it probably cannot be found used as indicating what was written down at the time. So, similarly to the last explained word, a Glynnesse would say after a visit to a disagreeable place, ‘*My note* was, that everybody quarrelled with everybody else.’

This word may be profitably compared with *rebound*, which see above. A *rebound* necessarily

Nearly synonymous with this phrase is

To Catch the Eye of,

which is of course applied to things that neither have, nor could have, an eye. The Dean would say, 'Oh twin, twin, what's that vulgar thing on your nose? I just *caught its eye* for the first time.'

Result.

The specialty of this, in its Glynnesse use, is that it is properly applied to *persons* and not to things, and that it always refers to something about such persons which is more satisfactory or favourable than could have been expected in the circumstances. Handsome children of ugly parents, as * * * * * are an 'extraordinary result:' and if a child turned out well under a stupid or scampish governess, not that fact, but the child itself, would be similarly described, sometimes with a very characteristic ellipsis, as 'rather a result.'

Looking Injured, or an Injured Look.

The difference of this phrase from English is rather minute and delicate, but will be admitted to exist by all who are at all conversant with the language. On the one hand it is a more extensive phrase than it would be in English: for it is applied simply to a look, and does not necessarily imply that any injury of any kind has really been received. Moreover in English it would properly mean that such persons *felt* that they had been injuriously treated: whereas the Author has frequently heard it used not only of children, to whom it is specially applied, but of little babies, who can have no sense of the kind.

On the other hand it is less extensive than in English, in this respect, that in English we speak of being injured by things as well as persons: in Glynnesse it always refers to the *act* of some person. It seems properly to indicate a feeling of *unexpected* disappointment of something which one had a right to look for, and that through the neglect or carelessness of some other person.

A child disappointed of a promised plaything, comes to complain with an *injured look*: and also, according to what has been said, if a child comes

looking out of humour, *as if* some such breach of promise had occurred, but not at all implying that it actually had, Lady Lyttelton will endeavour to set it right by a semi-jocose inquiry, ‘well, dear, what are you looking so injured about?’

Fragment.

A curious expression, used with extreme brevity by the Dean of Windsor, and also occasionally by the other Glynnese. In its special sense it means not merely, as in English, something unfinished, but unintelligible, and of which no account can be given. One Glynnese asking another the meaning of some short allusion, in a third person’s letter, to a subject well understood by the correspondents, the answer would be ‘I don’t know: fragment.’

When a certain Bishop was expected from abroad, and his arrival was long delayed, no one knowing anything about him, Lady Lyttelton said ‘So the Bishop is a fragment:’ which the Author leaves to explain itself.

A fresh find.

This means, simply enough, a *new discovery* : but the peculiarities are these. First the verb *find* is turned into a substantive, which, as is believed, is never done in English, but in the one case of finding the fox or the hare out hunting. Next, it is properly used, perhaps with an allusion to this hunting expression, of a discovery which reanimates the spirits and incites to some active pursuit. Lastly, a very idiomatic use of the phrase is the ironical one, of some one who imagines he has made a discovery, whereas the thing has long been known to others.

Examples : ‘ Henry is gone off upon a fresh find to Buckley : something about the schools.’

‘ George out of his basket is so pleased at the idea of the Phillimores’ coming to-morrow : quite a fresh find.’

Drancing.

This, which, it is needless to observe, is in English only used of horses, is in Glynnese applied to bipeds. It does not mean caracoling or dancing about, or anything exactly like what a

prancing horse does : but a bold and jolly way of coming into a room or the like. A *buckish* person, (see above) often comes in 'prancing : ' and it would be fairly used of an unexpected visitor who nevertheless has reason to suppose himself welcome, as, ' who should come prancing in but old Caro ?'

To Soak.

This is another instance of what is, or might be an expressive metaphor in English, appropriated to Glynnesse purposes, but with a slight grammatical variation that gives it both a peculiar and a facetious character. A piece of news might in English be figuratively said to *soak into* a person's mind : and it would generally be used when certain practical results eventually followed from such a communication. So it is in Glynnesse : but that it is not the news, but the recipient of it, who is said simply 'to soak : ' with a curious effect.

Mrs. Gladstone, on hearing that Lord Lyttelton had done a kind action founded on something he had known for some time, wrote to her sister ' I am enchanted at George's *soaking* : ' which, according to colloquial English, would indicate a

highly improper feeling of delight at hearing that that nobleman was assiduously tippling. Still more notably she added 'It strongly reminds me of Henry:' as if it was ordinary with that Ordinary, to indulge in that questionable practice.

Frantic.

This should be compared with *rave*, which see above, and with the use of which it has a strong analogy. It is used of a different state of mind, signifying *anxiety*, as about something lost, as the other term relates to pleasure or admiration. As in the former case, the peculiarity is, that what in English would only be used to denote some really extreme condition, is in Glynnese applied to very moderate emotion, and to very quiet people. So Mrs. Gladstone might say, 'Jem came over frantic, wanting a letter back which he had lent me to read.'

Powder of Post.

The Author believes that this designation means some twaddling little compound, of domestic use, known to ladies, housekeepers, and the like, but beneath his knowledge as a votary of philolo-

gical science. But he apprehends that its metaphorical use, which is perpetual among the Glynese, is peculiar to them. It is applied to an inadequate medical prescription, which however possibly refers to its original meaning. But its most significant and frequent use is of a letter. 'A *powder-of-post letter*' means a letter full of words but with small sense, and especially one which is so written *intentionally*, so that it is described rather as a successful effort. 'I sat down and wrote a *powder-of-post letter* to a tiresome woman who wanted to know all about William's vote on Maynooth.' (Mrs. Gladstone.)

A Face.

This is a precise rendering of the Latin *umbra*, in the sense of an uninvited or self-invited guest at a dinner. It is frequent with the Rev. Henry Glynne, who would say 'I went and dined at Hugh Cholmondeley's *as a face* : ' I'll take you *as a face* if you do not mind,' &c. It has the singular appearance as if such a person was really nothing but a face, which no doubt would be an advantage with reference to the amount of accommodation he would require at a table.

Take In.

This, the last, is also one of the most frequently-used of all the words in this memorable work. It is indeed used similarly in English: but, the Author apprehends, always of something great or deep, as to *take in* the reality of a great calamity, to *take in* the full bearings of a complex subject, &c. In Glynnesse it is used colloquially of the smallest matters, and indeed specially of such, and which it is supposed that the person who is concerned in them will not take the trouble to attend to. Lady Lyttelton will come and poke her husband and say, ‘Old basket, will you take in that you are to be turned out of your dressing-room to-night for a maukin who is to sleep there?’ and Mrs. Gladstone in a coaxing manner, to her ditto when bothered between Burnett and a big blue book, ‘I want you just to take in that I have asked * * * * * to dine here to-morrow: rather an odd couple.’

The goal is won—the Great Work is finished. The Author will be excused, if he cannot dismiss it without a word of congratulation to himself, to the learned, to the world, to posterity. The retrospect of his own achievement astounds him. He recalls the hours of meditation through which dawned upon him the precise meaning of *poor*, of *up and dressed*, of *who's who and what's what*, of *local*, of *passing pigman*: the mental throes which were needed to the detection and analysis of the minute differences of *offal*, *groutle*, *hydra*, and *rotgut*: of *sitting tight*, *sitting cross-legged*, *sitting like a hen*: of *quaky* and *meaty*: of *gaunt* and *blue*: of *above the moon* and *over the world*: of *great bards* and *great commanders*: the rapid intuition with which he singled out, amid the mass of spurious English similarities, the idiomatic specialties of *rave*, *result*, *manners*, *take in*, *take out of*, *having the cares*, *sanguine*: the sympathetic humour with which he recognized the grotesque inversions of *idiotic*, *unearthly*, *ebb of life*, *voucher*, *addled*: the careful observation with which, in the absence of the slightest light from any known language what-

ever, he mastered the comprehensive force of *ph*, *magpie*, *grubous*, *cuddle*, *batten*, *pintoed*, *let down the leg*: and he feels on a new level among men. He is possessed with an involuntary self-comparison to Montesquieu, and to Gibbon. It was on the steps of Hawarden Castle,—the air around him charged with Glynnesse—after reading a letter from Mrs. Gladstone to the Dean of Windsor, and hearing a conversation between Lady Lyttelton and Sir S. Glynne, both equally, and totally, unintelligible to common mortals—in a fit of learned zeal and etymological enthusiasm, that the thought of this Glossary, in its complex and harmonious grandeur, arose before his mind. He sends it forth, to an unworthy and unenlightened world: he sends it forth, in the sufficient strength of a self-approving mind; yet not without some hope of the additional reward of Fame—some hope that his name too may find no subordinate place in the bright list of the scatterers of intellectual darkness, and the permanent benefactors of mankind.

Fragment of a Speech in the House of Commons, by The Rt. Hon. W. E. Gladstone, in which the whole Glynnesse vocabulary is aired.^f

Sir, the noble Lord opposite is such a ph, and the hon. gentleman next him such a daundering and wizzy old totterton, that my take must be to make an idiotic speech, if they are at all to take it in: (a faint ironical cheer from a very young member in the gallery.) What's that unearthly little sound? I shoot the buckish young maukin who fired away that cheer! I could throw my shoe at him! Up and dressed indeed! Who's who and what's what? What sort of a result is he? M was a member! What was his speech just now? Fragment! Here have I been sitting tight all day, pompéissimus, for the chance of showing my ring on a subject I understand, and am I to be sat upon by a dandy-major like him, who cuddles with all the twopenny people in town,

^f The exceptions are too trifling to sign'fy.

and can do nothing but sit in the gallery like a grasshopper's uncle?

Sir, I am sorry to see you looking so grubous and taken out of by the moral sag of this long debate. I fear that is one of ours. This house is in the chair for rotgut and offal and false flash: and some of the debates are beyond. Look at the hydra on the table: than which—Sir, I fear that while sitting there like a hen you must have the housums terribly, and that no speech can be any break to you.

Sir, when I was just now high-gee introduction to the powder-of-post motion I am about to make—(A voice: 'you need not conclude with any motion.') But that would be so poor! Sir, I am addled with these interruptions, and shall tangle my tongue. If I have any more of them, good-bye. Really, young members are.

Sir, I hold in my hand quite a circumstance: a voucher full of grub from an hon. member, who is absent on account of bowdler: (Mr. Speaker do you die?) which I have been soaking for some time; and though it is rather local, yet as a rebound from the place we all rave of,[§] I am sure

§ The Crystal Palace.

you will not look injured if I read it as a fresh find. The hon. member near me, with the little antic on his nose, need not sit battenning with his eyes as if he was going to be niobe ! (A voice : ‘ he is gone to sleep.’) What a blow ! But as I am a martyr to the rules of the house, though I am not human from the manners of hon. gentlemen around me who are bursting every moment, I will not let down my leg, but will try to read (sanguine) the cocked-hat letter which I have mentioned.

The hon. member was great audience to an old Dolly with whom he was an old shoe, who was frantic at having lost her shawl, making her rather a witch ; and she kept telling it to every passing pigman in the Palace. He had very good heart, and took great rank on his wisdom in telling the old lady to sit crosslegged in a corner, while he went and curtseyed with a policeman which of them should trapes about and find it : and though at first she thought it gaunt, and was *eu pu crua*, like one of her twarly grand-children, yet that went off in ginger-beer. Viewing that the old lady had been washing her hands, he ran off like a lamplighter, and found it squashed among

the towels: what an ebb! Having the cares of its appearance, he got a pintoed little girl to make it tidy, (three cheers!) and pranced back triumphant with it to the Mum: and said, 'Now you are above the world again!' But the Dolly having got rid of all her megrims, was over the moon with a magpie sandwich and some groutle brandy-cherries, and took it like pork. His note was, 'That I call want of interest!' 'Catch me again' he said with a smack 'doing such a blowing thing for you! A commander like me having the kindness as to do chars for an old moth! You may lose your skin next, but you shall benumb for it by yourself!'

Now, Sir, to consider the bearing of this on the question before us, of retaining the Crystal Palace

* * * * *

Cætera desunt.

THE DOUBTING DOWAGER,

OR

A TALE OF A HOUSE.

1851.

Releas'd from Court, from toil and teaching free,
The Doubting Dowager desired to see
Some fitting house for single ladies three.

‘ Find me a house !’ she said : ‘ not over dear,
Stinkless and smokeless, roomy too, and near
To Carlton Gardens and St. James’s Place,
Where live those loved ones of our famous race.
My faithful Appleyard I’ll forthwith ask,
Who’ll bend assiduous to congenial task.’

O Doubting Dowager ! what chance of peace ?
Beset by brother, daughter, sons, and niece !

‘ Belgravia ho !’ the fast Henrietta cries,
‘ To walk alone, uncheck’d by prudent eyes !’

‘ Out on thee !’ Mary shouts, the peeress poor,
Mother of millions : ‘ how from door to door,
Shall I then, carriageless and weary, walk,
To elder sister for an endless talk ?’

Henpeck’d (unconscious) in his wedded life,
The Marshal of the Court supports his wife.

The tyrant Caroline has many a care,
Districts and duties, friends in every square,
One drags her east, another pleads for west :
One thing alone is sure : ‘ Whate’er is best,
’Tis *I* shall govern, *I* shall fix the place :’
And shakes her conqu’ring fist in passive mother’s
face.

The crafty Kitty would appear resign’d
To choice of others : but in inmost mind
Counts up that squad compact of western cousins,
Estcourts and Carews, Bullers too by dozens,

And votes for Pimlico : the gentle lungs
Sound hardly heeded, in the war of tongues.

Sneers at the strife the Lord-Lieutenant easy,
And says ' Live where you like ! or clean or greasy,
Noisy or still, provided I've a den
Where ink and paper, books and golden pen,
Shall fill securely their appointed place,
Models of order to an erring race. '

A Pussy to the rescue ! ' Dare ye go
Beyond the limits of St. James's ? No !
Dare, Doubting Dowager ! But dread the wrath
Of her who never fails ! Before whose path
Quails he, the leopard-eyed ! Just 'cross the road,
Yonder in York Street, is a sweet abode,
Lovely look-out, rooms fitted for a Queen,
Capacious, fragrant, fashionable, clean. '

Warns the wise Earl, in sad and boding tones :
' I speak from knowledge. From the dead men's
bones
Distil dank drippings through the cellar'd caves
Of ghastly York Street, from the neighb'ring
graves. '

Distracted Dowager ! can'st *thou* decide ?
 The despot daughter shall the knot divide.
 To distant Hawarden, far from others' pow'r,
 She drags the victim down, and marks her hour :
 ' Produce the parchment ! that will *I* unroll,'
 (So brought Queen Eleanor the knife and bowl)
 ' The contract sure as death ! sign, subject slave !
 Sign, Doubting Dowager ! The House we'll
 have !'

Still for a while, with hesitating care,
 On high the pen she brandish'd in the air :
 Hover'd around the Hawarden brothers mild,
 Prepar'd to witness, and advis'd, and smil'd ;
 Yield, Doubting Dowager, to filial pow'r ! ^h
 Thy tyrant know, and feel the fated hour !

The deed is done ! the House is thine at length !
 Grim grins the Despot in her conscious strength !
 Loud peals of laughter from the holy halls
 Of Hagley Parsonage have rent the walls !
 (Whate'er betide, that Rector spies a jest,
 Wide-open'd jaws and shouts the fun attest :)

^h • Filial' is said in the Dictionaries to mean ' belonging to a son ' only. But it is used of daughters in King Lear, Act. III. Sc. 4.

York Street for ever ! York Street bears the bell !
And bards a long futurity foretel
Of peaceful home and hospitable days,
To earn for painful choice th' acclaim of tardy
praise.

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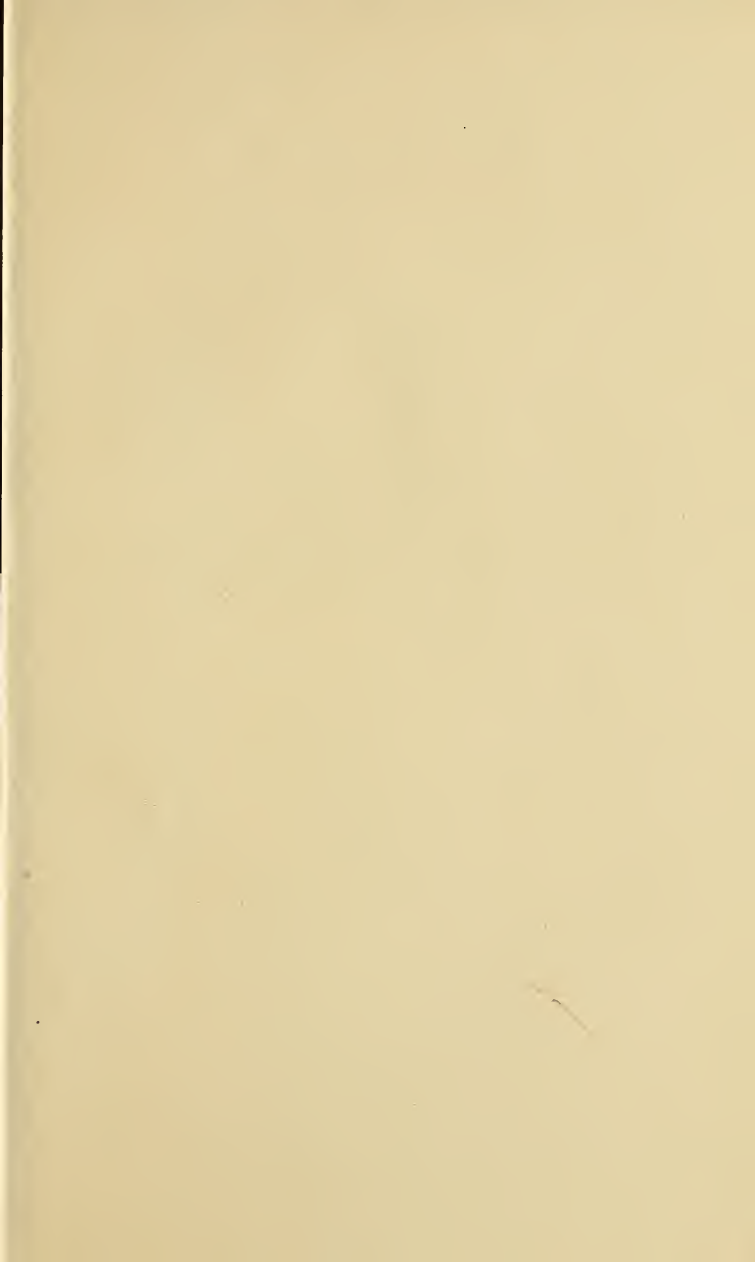
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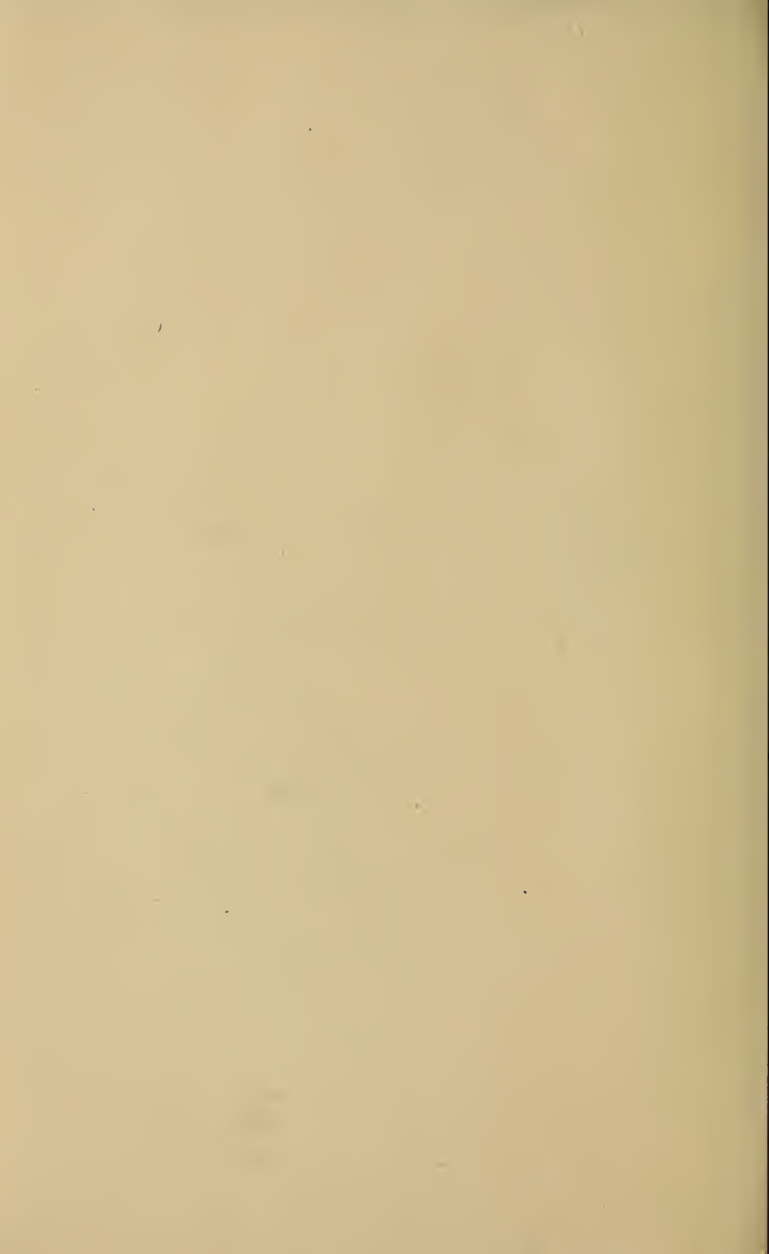
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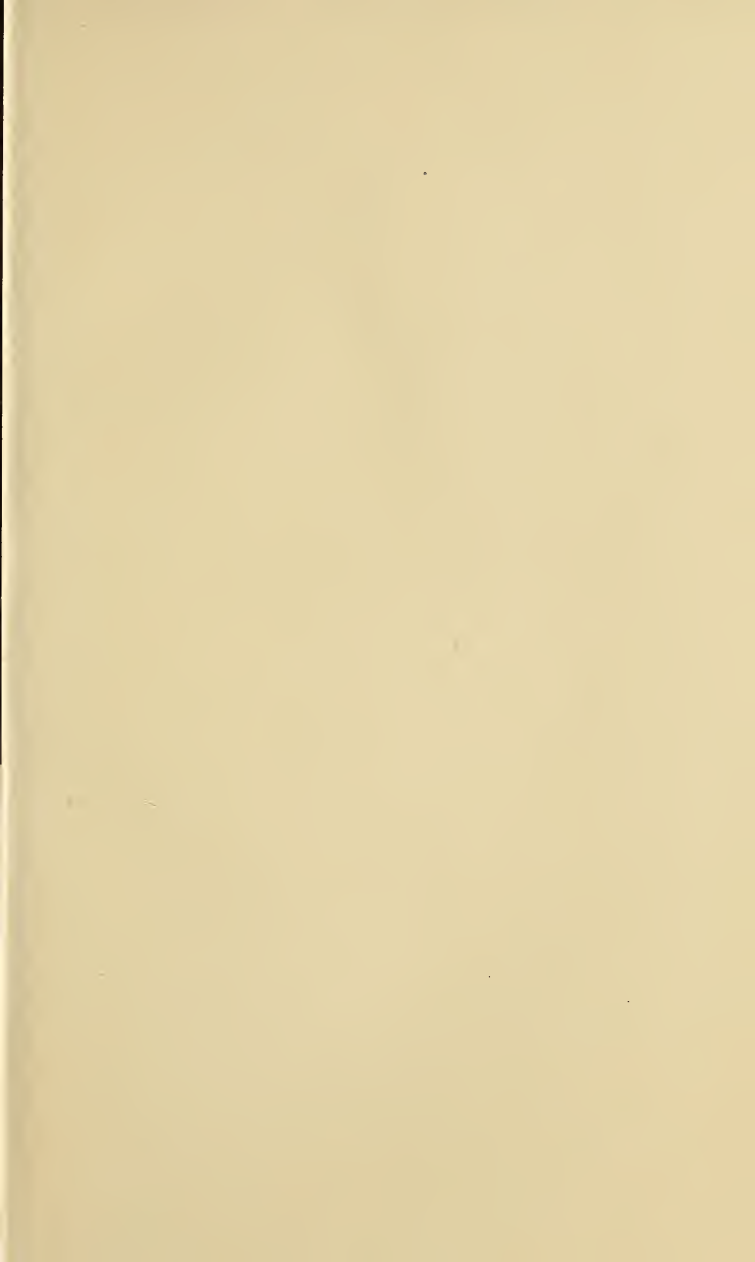
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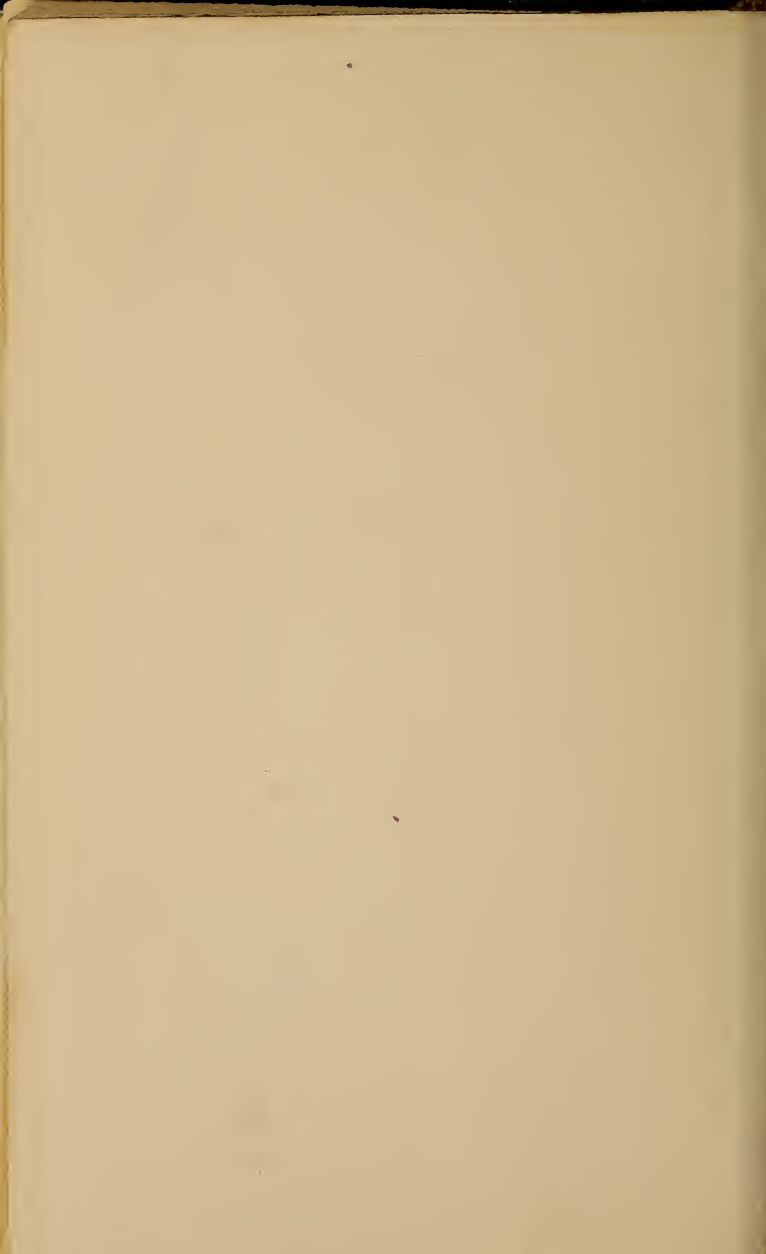






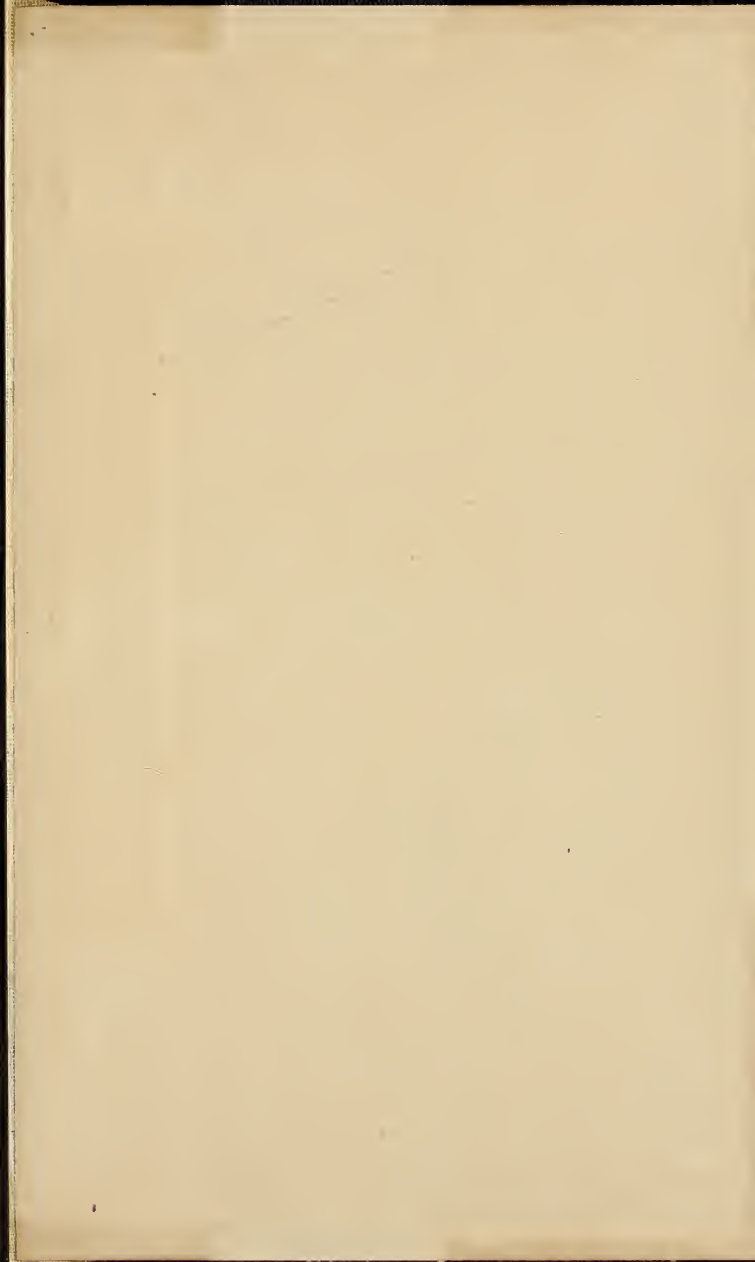












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